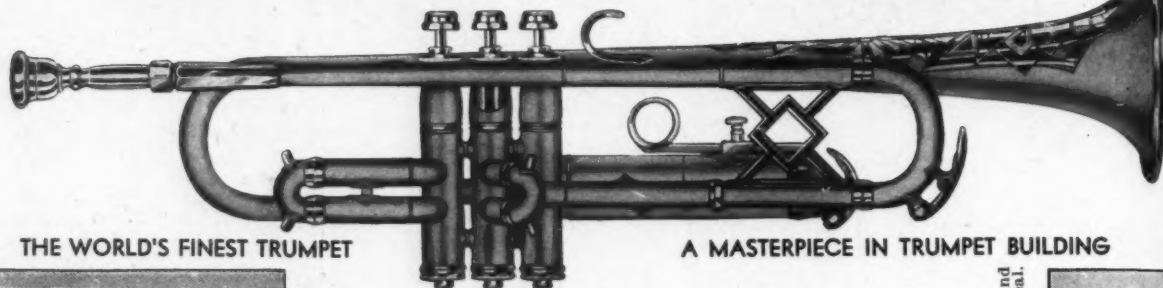


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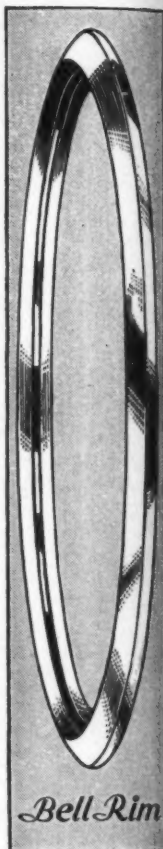
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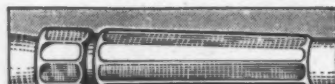
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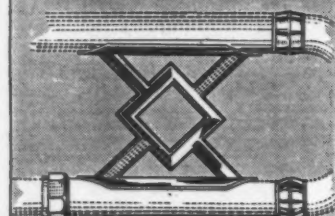
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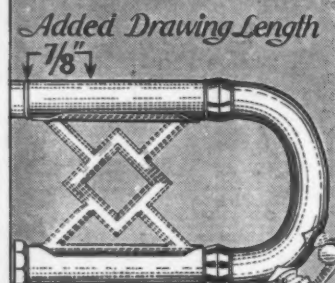
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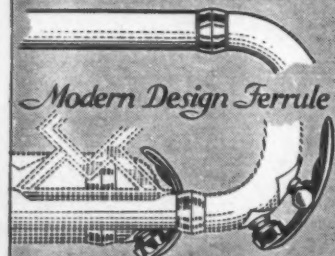
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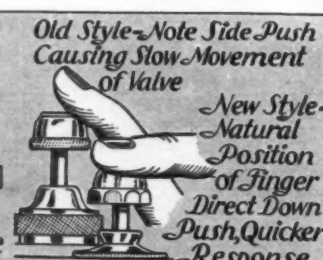
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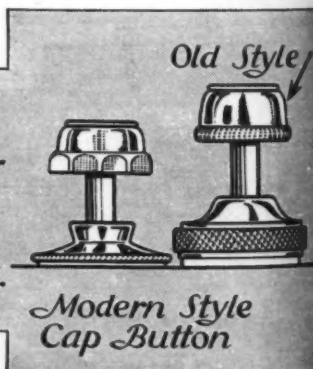
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SOMETIMES we think we know better than Mother, but in the end we find that "Mother knows best." E. M. Williams, director of the Carbon County High School of Price, Utah, has found that adage to be true.

As a lad Mr. Williams loved to hear his mother play the piano and listen to the ward choir. His Mother, being a good musician and teacher, started her boy out early on piano and organ. This boy liked his musical studies, and it so happened that he was the only boy in his town who studied piano and organ. Boys in the town chided him, saying piano was a girl's hobby. After taking a few years of these tauntings, the boy pianist got up enough courage to tell his mother he was through with the piano, and he has regretted that step ever since.

Just at that time a town band was started, and our hero borrowed his brother's cornet to play in this band, but it was difficult to adapt himself to this instrument. As an alto horn

player was needed, he tried out for that. After a couple of years on this instrument, he got the wanderlust again and wanted to play an instrument with a little more melody to it. He chose the piccolo and clarinet.

With each change of instrument Mr. Williams' parents were more discouraged with him. Then to climax it all young Williams shipped his instruments, in fact all of his belongings, to the school at which he had registered, and the trunk was lost in transit. However, he coaxed from his dad the price of a new clarinet, and when he went to his teacher to take the lessons, the teacher told him he had the wrong kind of an instrument.

So with financial assistance from his brother, Mr. Williams bought another clarinet, and with his playing and teaching, he soon paid all his

debts, besides paying his way through school.

This experimenting with these different instruments laid a foundation for his later directorship. Next he studied vocal, orchestra, band, solfeggio, and harmony. At the age of twenty-three Mr. Williams went back to the piano and studied very earnestly.

His first teaching was pioneering music into high school, and his high school band was among the first to be started in Utah. This was in 1918. In 1919 he included girls in the band personnel.

Mr. Williams is now director of the Carbon County High School Band at Price, Utah. Under his direction this band placed in the First Division for Class A bands at the 1933 National Marching Contest and in the Second Division in the Playing Contest.

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Robert L. Shepherd, Editor

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CONTENTS

THE WAGNERIAN ORCHESTRA IN THE HIGH SCHOOL by Paul Painter.....	7
DES MOINES, NATIONAL BAND CONTEST CITY, PREPARES	10
OTTAWA'S BEST CRAFTSMEN ERECT THE STRUCTURE FOR THE NATIONAL ORCHESTRA CONTEST.....	11
SOME POINTS ON CLARINET FINGERING by C. L. McCreery.....	12
PHRASING by Norbert J. Beihoff.....	13
NEW HAMPSHIRE'S ALL STATE ORCHESTRA.....	13
LISTEN TO THESE NATIONAL ENSEMBLE CONTEST NUMBERS	14
PROGRAM HIGHLIGHTS OF THE CONFERENCE CONVEN- TION	15
THE VIOLIN by M. A. Oettinger.....	16
FREDERIC FRANCOIS CHOPIN by Theodora Treendle.....	17
SOME MORE OF LAST YEAR'S PLUMS.....	18
EAVESDROPPING by Mariann Pflueger.....	20
STATE ASSOCIATION NEWS.....	31
A THREE THOUSAND MILE BARGAIN COUNTER by Gretchen Preuss.....	34



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The Editor's Easy Chair

WE have gone over all of the plans and specifications of the Music Supervisors National Conference which is to take place at the Stevens Hotel in Chicago, April 8 to 13, and we are persuaded that this Fourth Biennial will as fully outdistance its predecessors, as that new De Soto Streamline car we wish we had, outclasses the old model 70 Overland we are glad we got rid of.

The main course of the big meal will arrive on Wednesday evening, April 11, at the Auditorium Theater when a joint orchestra-choral concert will be sponsored by the In-and-About Chicago Supervisors Club. Naturally, we are deeply interested in the orchestral dish.

The gentleman from Indiana, William Revelli of Hobart, is the organizer and chief baton shaker before the orchestra. He hopes to have two hundred and fifty high school musicians collected from thirty-two towns, and we suspect that before the curtain rises, Mr. Revelli will have developed one of the best of such composite orchestras that has ever attempted to perform before an intelligent audience.

In addition to the group rehearsals, there will have been but five full orchestra rehearsals before the concert; two in February, two in March, and one on the afternoon of April 11. The program selected is as follows:

- No. 1. *Swedish Coronation March*.....Svendsen
- No. 2. *Angeles*Henry Hadley
2nd Movement
3rd Symphony
- No. 3. *Scherzo*.....George Dasch
- No. 4. *Phedre*Massenet

Chicagoland music lovers will remember with much enthusiasm the In-and-About Orchestra of last year which played a concert in Orchestra Hall under the leadership of Oscar J. Anderson. It was an outstanding success. Mr. Revelli modestly hopes to duplicate that fine concert. We believe he will, and we hope so, for he will have a particularly critical audience. "The concert will provide an unusual opportunity for members of the orchestra," says Mr. Revelli, "to play before an enormous audience, including music supervisors from all parts of America. It will help us in promoting a more liberal policy toward music in our schools. It will be a powerful influence in winning the support of our public and school administrators."

Assisting Mr. Revelli on the committee are Otto Graham, Waukegan, Ill.; Wallace Nelson, Proviso, Maywood, Ill.; L. E. Boroughs, East Chicago, Ind.; H. S. Warren, Emerson, Gary, Ind.; Mr. Letchinger, Chicago, Ill.; and Mr. Bergstraesser, Chicago, Ill.

Jack Oakie has invented a saxophone without a mouthpiece, for those who prefer to play the zither.

Indiana State Clinic

TOO late to be included in our column of State Association News comes a bulletin from Indiana announcing their state band and orchestra clinic to be held at Hobart on Saturday, February 24.

Required and selected numbers from the 1934 National band and orchestra contest list will be played by the Hobart Band under the direction of William D. Revelli and the Whiting Orchestra under the direction of Adam P. Lesinsky. There will be some guest conductors there, too.

An unusual symbol of hospitality is seen in this paragraph from the clinic bulletin: "Our Band Parents Club has made arrangements to house guests for Friday and Saturday evening should you desire." We hope none of our Indiana Bandmasters will take undue advantage and stay for Sunday dinner.

A Bargain in Lectures

VERY conscientious gentleman, and a tireless worker for the best interests of school music, is our very good friend Edward Meltzer. For months past he has been working diligently on a series of forty-five minute lectures for Bandmasters and Orchestra Directors, the delivery of which he began on February 17. These lectures, he says, are strictly informative. Phonograph records are used as an aid to some of the discussion.

Three lectures are given on each of the six consecutive Saturday afternoons until March 24. In the series A group, which comes at one o'clock, such subjects as solo playing, judging, and history are covered. The series B group follows immediately at one-forty-five on the simplification of harmony and arranging. Then follows series C, at two-thirty. The first three lectures are specifically on the interpretation of the 1934 Band Contest numbers, and the last three on the interpretation of the Orchestra Contest numbers. The lectures are a shilling apiece.

Any who know Ed Meltzer know the sincerity and thoroughness with which he attacks and completes an idea of this kind. His purpose is almost fatally altruistic. We hope the work he has done on these lectures will be rewarded by the substantial interest of those who can benefit greatly by them.

MAY we call your attention to an article that accidentally got into the Saturday Evening Post of February third, this year. It is by Winthrop Sargeant, who writes with fascinating interest on "The American Symphony Orchestra." It is a story no school musician should miss reading. It is particularly recommended to those who regret that they have to play second fiddle.

The Wagnerian ORCHESTRA *in the High School*

Paul Painter
Director of Music Division
Winfield, Kansas
Six-Year High Schools



THE purpose of this article is to set forth the mechanical characteristics, and a few of the broader musical ones, of the Wagnerian orchestra for those readers who are in sympathy with the Wagnerian idea and are working toward its practical application to their organizations. Therefore I have no province to attempt to sell the reader the "idea"—or is there time, in terms of space, as on contemplation, what is to come has all the *katzenmarken* of being long-winded. For the same reason I will be confined for the most part to bare statement, without the presentation of evidence, experience, or argument to justify that which may rouse his violent disagreement. If enough show of interest and questioning is brought out by this writing, I shall be glad to discuss in detail, at a future time, some of these points which appear to be of questionable nature. Suffice to say for the present that all and sundry can be justified by a great wealth of background and tradition, and personally by a somewhat intensive study, experience, and experimentation—both from positions within each section of the orchestra and from the podium. Remember that such statements are made of course in the broadest sense, and are not meant to cover exceptions which your own good judgment discerns. Further, as nothing at all is

said concerning the musical equipment of the conductor and very little of the various phases of orchestral routine, it must be considered that these are implied at a level of the highest possible artistic attainment.

Now, having got that said, I believe I shall refute it in part, in that the offering of a few "sales points" at this time might tend to increase the interest for a number of readers. Let us begin, with a true *kehlschlag*:

The Wagnerian orchestra is a most satisfactory pattern to build to:

1. It is a definite pattern, musically and physically, and to work toward a definite goal is better than indiscriminate growth and like repertoire.
2. Wagner represents the ultimate in orchestral mastery to date; and to many, and the coming generation, the ultimate in musical content.
3. His musical material, with its literary counterparts, is of such character that it attracts the greatest imaginable attention from the students. The music may be presented as programmatic or as absolute, with verity in either manner—which is (this consideration of verity) somewhat more than may be said of the manner in which high school and college conductors attempt to programize classical works which have been avowed absolute by their composers.

4. The physical extent of the material is so great. Wagner offers a repertory greater in extent even than that of either Haydn, Mozart, or Beethoven, and from the standpoint of high school emotionalism and high school playability, greater than the three en masse. Your orchestra may play in Wagner for several seasons (predominantly Wagner—an entire oneness of diet is not overly good in any matter) without repeating, and without once touching the ten or a dozen titles which form the domestic catalog—and which ten or a dozen have thereby become hackneyed and have been maltreated through score reductions and "cues allowing performance by five pieces and piano accompaniment." Further, the material is better for high schools as it is practically all for grand orchestra, and keeps the orchestra in action on all fronts most of the time.

5. It is particularly efficacious for the small school in that it allows a just use of grand scorings with a lesser string body—the average mean production of fine string players being less in proportion to the extent of participation than the winders, and the average proportion of participation being somewhat dependent upon school population. Especially so does this hold in those cases where the exploita-

tion of band has been considerably greater than that of orchestra.

6. The orchestra on the Wagnerian dimensions will be found capable of covering practically all literature of value up to Wagner, and a majoration of that since.

Balancing the Orchestra

The term "Wagnerian Orchestra" suggests to the discriminating ear an entity as different from the routine orchestral conception as is day from night. This difference may be defined as of "orchestral character" in timbre, resulting from a certain tonal conception within the sections and the careful balancing of the sections one against the others in view of the characteristics of Wagner's composition. This distinction in itself will explain the lack of success in the playing of Wagner encountered by many of the high school, college, and semi-professional groups. The majority of high school groups have never paid enough attention to practical balance. Secondary balance should be computed by the ear, and not by the eye. The eye is even likely to a considerable error in computation of a primary balance—better to leave this to the audiometer. The directors have apparently been more interested in the theoretical balance and size of the groups rather than in the musical results. Unfortunately the adjudicators supplied by many of the smaller competitions, most notably those of extreme local nature or those staged by small leagues of the schools themselves, wherein retainers are somewhat limited, have been unable to grasp this point, or have refrained from doing so for fear of breaking up a conductorial constituency. I say unfortunately because the entire type of musical development in organizations coming under such jurisdictions may be seriously affected. This trend of recall always brings to mind the story of a man now high in school music estimation who won his first contest with an orchestra carrying ten contrabassists, with good visual balance in the remainder of the sections. Seven of these basses prepared to play by giving their bows a "resining" with good slick soap. Permit us to say, in the Spartan philosophy, that the conductor was a clever fellow—the entire subject of criticism here being the apparent deafness of the adjudicator. Taking into consideration the rank and file of the schools, the number of times that you have heard well-balanced groups playing scorings for their particular balance has been few in number; on the other hand, you may hear much of grand orchestras playing symphony scorings and even small scorings; considerable of actual small

orchestras, in point of vacancies in instrumentation registered by the ear, attempting grand scorings; and small orchestras, in point of absence of various instruments, attempting grand scorings or maltreating the tonal ideals by score reduction. Again, we frequently find grand groups playing grand scorings but with erratic doublings: for example, quadruplet trumpets on a duple scoring, without parallel doubling elsewhere. Often the musicianship of the conductor asserts itself, and he attempts to hold the balance by subduing the excesses. Laudable as is the effort, it is in itself an error—there will be a very noticeable difference in timbre between two trumpets sounding fifty degrees of tone in conjunction and one trumpet producing fifty degrees. These practices, as outlined in the past paragraph, impair the effectiveness of any music to which they are applied, but in the case of Wagner they are totally disastrous.

We begin the computation of balance in the wind, very simply, as it entails only the actual number of players called for in the score. Thus the following set-up will cover the majoration of material: 3 flute, one doubling piccolo; 3 oboe, one doubling alto oboe; 4 clarinet, one doubling bass clarinet; 3 bassoon, one doubling contra bassoon; 4 horns, 3 trombone, 3 trumpet, tuba; 3-4 percussion; 1-2 harp; strings to balance. Satisfactory alternative in wood: minimum of flutes, oboes, bassoons, and clarinets with one or two utility men doubling alto oboe, bassoon, contrabassoon, bass clarinet, etc. A utility man in brass, doubling trombone and tenor tuba will make more material available in proper form. The above outline of instrumentation is of course that of grand orchestra; if it seems somewhat remote to your present situation do not pass the matter for the present, as much Wagnerian material can be found for symphony and American Full, for grand wood and full brass, for full wood and grand brass, and the Siegfried Idyll, treasure of treasures, is for only thirteen parts, strings, full wood, two horns and a trumpet. In the outline given I say "strings to balance" because the average mean tone production of the brasser or woodwinder can be estimated with far more accuracy than that of the fiddler. It is also to be remembered that Wagner's conception of the orchestra grew out of the theatre pit, wherein the ratio of strings to winds was not nearly so high as in the concert hall, and that at all times his scoring shows cognizance of this, even unto the days when a countless multitude of fiddlers would have paid well for the privilege of work under him. So, your string balance will be

subject to experimentation. Start with a minimum body and gradually add to it until the desired timbre is attained. The following body in possession of tone of good depth, breadth, and intensity will be found adequate for a minimum balance of the wind outlined: 8-10 violin I, 8 violin II, 6 each viola, cello and bass. The qualification was of course "minimum" balance. This leaves a goodly range to the maximum, and an entire routine could not be cut without some augmentation, if for no other purpose to damp out the quality, or anti-quality, of strain which would probably become apparent with the minimum body. Conductors often work heartbreaking hours, without success, to attain a secondary balance, without the realization that they are being defeated by an error in primary balance. It is better to leave this matter of primary balance to the audiometer, as it registers fundamentals with greater accuracy and consistency than the ear. 75% of the greatest brass *sfz* will give the timbre desired, safe from overblow. Balance the string attack at 75% of the final used brass *sfz*, the sustenance at level, gauged at audience distance, with a string reserve of approximately 5% crescendo. The wood, if of players of average comparison to the brass and strings, will fit in nicely and complete the picture—from the standpoint of its tendency to take up the string burden in tutti, and in more limited expressive range within itself. This will give the ear a good foundation on which to go to work and determine a final playing balance. In other words, the tools have been placed in the best condition to give the workman every advantage in the construction of his final product.

Tonal Conception Within the Sections

We shall begin this in the brass, as it is there that the necessities are most clearly defined. This section must be trained in accordance with the principles of the German school of brass. In the quickest manner of qualification we may say that the German section is characterized by the "vocal" tone. This tone has considerably more of flexibility than that of any other conception, with a decided tendency to blend within and without the section. On hearing such tone impression should be gained of several characteristics: Rotundity (without tenuous edges); Solidity (without harshness); Brilliancy (without stridency); a distinct effect of "floating" and a slight flavor of any accompanying ensemble. This last comes from the tendency to blend, and the conductor must remember that such tendency will make his intonative problems greater. These qualities, or better this quality in toto, is obtained not so much by a func-

tional difference in performance as by a structural difference in equipment: i. e., the use of large bore instruments. It is absolutely impossible to secure the timbre in any other manner. Insofar as this is concerned, I believe that a majority of the instruments found in the schools are too small in bore for the purposes to which they are put. The popularity of the pea-shooter bore has come about on account of the desire of the great unwashed to achieve in the easiest manner an approximation of the effects that it hears. These instruments have never been generally accepted by the artists and the upper strata of professionals. Do not be misled by bell size alone. Some makers have spread out the bells but purposely held the bore small. The unwary one buys such an instrument by bell size, under the impression that he is getting an instrument with a hole all the way through it, and the ease with which it knocks off the high ones convinces him that it is a very fine example of the art of instrument building—his training or perception being insufficient to allow him to realize that in actuality he is playing a squirt-gun, without sufficient bore to develop tone and without a proper resistance coefficient to maintain embouchure or to prevent overblowing. He should remember that a piece of gaspipe will also produce high tones. In short, avoid instruments with adequate bells, but insufficient throat and lead-up bore. Check valved ones at the valves, and trombones at the slide. Use the trumpet in B \flat without the A slide. The trumpets will have a vast amount of transposition to do, and any incidental A work might as well be included. Also the habit of many trumpets to make the E-natural transposition by use of the A slide is to be discouraged.

In horns use those specifically built to meet Wagnerian requirements. If unobtainable, carefully avoid the small-throated variety. It should not be necessary to mention that they should be made only of unplated brass or solid silver, yet the number of plated ones, even in nickel, is growing day by day. Purely commercial houses can not be depended upon in these matters, as they will make anything that anyone will buy. All four of the horns should be double, in F and B \flat , although two doubles and two singles will do very nicely, and four singles can be used if necessary. The inference there was that the four singles would be in F; four singles, two in F and two in B \flat is a very fine set-up.

Two set-ups are possible in trombones, each having satisfactory points. First consider large bore for III, me-

(Continued on page 26)

Letters

from Prominent Superintendents

NOTE: Here is a letter we just received from one of our fine friends of music in the east. It is written to us by Mr. Edwin C. Broome, superintendent of schools in the historic city of Philadelphia. We sense a prophetic occasion of deep significance back of the sentiment so beautifully expressed in Mr. Broome's letter. We don't want to keep it to ourselves. We want you Bandmasters and Orchestra Directors, and you 50,000 school musicians to read it, to feel, as we do, its hope and promise.—The Editor.

A Friend of School Music



"Mr. Robert L. Shepherd,
SCHOOL MUSICIAN,
230 N. Michigan Avenue,
Chicago, Ill.

My dear Friend:

I received your communication of December 30, also a copy of the "School Musician." I did not know that you were interested in that field and, unfortunately, I had not before seen a copy of the magazine.

One of the most astounding things in the progress of education in recent years has been the development of music ensemble, for voice and instrument, in the public schools of this country. Twenty years ago there was almost nothing of that kind; today it is well organized, and is a most effective socializing and educative influence.

In our city schools we have excellent and well-arranged bands, orchestras and choruses. We have two music festivals each year, participated in by an All-Philadelphia Senior High School and an All-Philadelphia Junior High School Chorus and Orchestra. The public interest in these affairs is tremendous. I do not know of anything which has been more effective in bringing the schools into contact with the people than these concerts.

Music is a universal language, whether sung or played. It is understood, appreciated, and enjoyed by a larger circle of people than anything else. I am glad that the public school authorities throughout the country have realized this fact, and that music, as a means of pleasure, inspiration, and education, is going to be properly recognized.

Yours sincerely,
(Signed) EDWIN C. BROOME,
Superintendent of Schools."

January second
1934

Des Moines National Band Contest City PREPARES

Latest News of Activities

LAST minute news of preparations for the great National School Band Contest scheduled for Des Moines, Iowa, May 31 to June 2, reveals more new wrinkles than a "next year's" model automobile. They are mighty welcome changes, too. And those people out in the corn state capitol in charge of the event have already revealed a stock of plain and fancy ideas that promise to make this greatest of all National Contests make "A Century of Progress" look like a county fair.

"Those in charge of the local arrangements," said President McAllister, upon returning last weekend from a survey visit to the convention city, "are experienced in handling events of this kind, and it is going to be a happier job for all concerned. I believe the setup will make everybody happy, even the judges. As usual, it will be a strenuous three days, but big moments of fun and recreation have been sandwiched in to relieve the strain, and there is something to please everyone. I know it is going to be a grand contest."

The non-competitive festival and concert Friday evening is a dish cooked to a turn for the dyed-in-the-wool torch singers of the festival party. The substitution of the all city concert for the parade will put every band in the public eye to a much better advantage, where each will have an opportunity to display its goods without competition. Here are a few highlights of the already well worked out program:

Solo and Ensemble Contests, Thursday, May 31, afternoon and evening.

Class B bands, Thursday, May 31,

afternoon and evening in the Shrine Temple.

Class A bands, Friday, June 1, morning and afternoon, in the Shrine Temple.

Class C bands, Friday, June 1, morning and afternoon, place to be announced.

Grand Festival and Concert, Friday, June 1, in the evening, to be held in the Shrine Temple. Watch later issues for further announcements.

No Parade

On Saturday morning at ten o'clock every band participating in the contest will appear at its individual place in the city, to which it has been assigned, and play a half hour concert. This will be known as the all-city concert and will supplement the parade. Bands will be spotted all over the city, far enough apart to avoid interference, and will play their concerts simultaneously. Thousands will un-



January 20, 1934.

Mr. Robert L. Shepherd
Editor, School Musician
Suite 2900, 230 North Michigan Avenue
Chicago, Illinois.

My dear Mr. Shepherd:

The Des Moines Public Schools wish to present greetings to all of the schools throughout the country which expect to enter their musical organizations in the national high school band contest to take place in Des Moines next spring.

We offer the facilities of our entire school system, and the most sincere efforts of a thousand school employees and five thousand senior high school pupils in making the sojourn of our expected visitors happy and inspiring.

Des Moines will be proud to act as host to the talented young students who will take part in the contest.

Very cordially yours,

J. W. STUDEBAKER.

doubtedly gather for each of these individual concerts, and in that way a bigger combined audience will be able to hear just what school bands of national contest caliber are really able to do. This is going to be the greatest band carnival of all time—to date. The massed band feature takes place in Drake Stadium Saturday afternoon. Bands will be transported in street cars, and when you get there, you will sit down in the curve of the horseshoe stadium. Now the Marching Contests take place in the big arena. Each band leaves its seat section as the time approaches for them to enter the Marching Contest, if they are entering, and as soon as that event is over, they return to their seats where they remain for the massed band playing, which will be conducted as usual by nationally famous conductors.

Ice Water in 69

And think of bunking in a hotel! Boy, that is something! And think of checking out without paying the bill! Boy, that IS something! All bands will be housed in good hotels right down town at the expense of the local committee. Band directors will not have to run all over town to hunt up their bands. These guest accommodations are available for Thursday and Friday nights and cover lodging only.

Bands will be allowed accommodations for ninety contestants; one director, which is generally enough; and two chaperons, which is generally too many.

Bands from nearby, scheduled for contest on Friday afternoon, will be asked not to come until Friday morning. And in consideration of this saving of hotel accommodations certain

Class B bands who appear early on Thursday morning may come in on Wednesday evening. This will all be worked out with the individual bands. A reasonable number of solo accompanists will also be hoteled. The number of soloists any given band may enter in the contest will determine the number of accompanists for that outfit, it being assumed that one accompanist will play for at least three soloists.

Soloists and Their Accomps

Soloists, who are not members of competing bands, but who have qualified in the regular way, will be lodged in the same manner as band members. Accompanists will be furnished by the local committee to play for individual soloists coming without their own accompanist. An accompanist will not be lodged for an individual soloist. Should individual soloists desire to bring their own accompanist, they will receive the cooperation of the local committee in securing suitable quarters at the minimum cost.

Band members, in uniform, will be admitted to all events. Soloists who want to avoid buying a season ticket had better wear their uniforms.

For the Big Shots

The Fort Des Moines Hotel is the official hotel and is located two blocks south of the Shrine Temple, which is the contest headquarters. All communications concerning local information should be addressed to Mr. G. E. Hamilton, Secretary of the Convention Bureau.

The final date for entry is Monday, May 21. All bands who qualify and expect to attend the contest should get their registration in as much earlier than that date as possible. All registrations and requests for registration blanks, together with all registration fees and membership fees, should be sent to the Secretary-Treasurer, C. V. Buttelman, Suite 840, 64 E. Jackson Boulevard, Chicago, Ill.

The general chairman of the local committee is Mr. Studebaker, Superintendent of Schools at Des Moines; Vice-Chairman, L. E. Watters, Supervisor of Music, and Secretary, Mr. G. E. Hamilton.

Mr. Hamilton's long experience in handling conventions insures the housing, which he will personally care for, being handled in the best possible manner. Mr. Watters' experience in handling district and state contests in Des Moines, and judging state contests, qualifies him to most efficiently handle the details of locating the several contests and seeing that the events move off on schedule.

It will be a Grand Contest. Coming?

Ottawa's Best Craftsmen Erect the Structure for the National Orchestra Contest

OTTAWA will not enter its orchestra in the State Contest at Emporia this year. This is a fine gesture of open-minded hospitality exemplifying a spirit for which the host city to the National Orchestra Contest, May 24, 25 and 26, is to be congratulated.

As the host city, Ottawa will be eligible to participate in the National

already taken the measurements of the job and have begun to make the chips fly. The various committees are staging meetings right and left, and when the boss says, "Joseph, come forth and do this," Joseph comes forth and says, "Boss, it's as good as done." Eleven committees have been appointed so far, that we know of, and the chairman of the Executive Committee is no less than Superintendent Marshall himself.

One crew is busy signing up rooms and breakfasts. Rooms are very important in case of rain, but Ottawa is far enough south that by the last week in May the temperature should be balmy and the Kansas moon will doubtless open up her prettiest smile for the occasion. But the breakfasts—now, that is important. Mrs. Marian C. Hume is chairman of the Housing Committee.

It is estimated that there are four hundred rooms available in the principal down-town hotels and rooming houses, which, it is believed, will be sufficient for non-contestant visitors. In case of an overflow, which there probably will be, the suggestion has been advanced to establish a "Pullman colony" or to use the facilities of neighboring towns. Local cafes will be amply sufficient to feed the angry mob. Art Stephenson is chairman of the Meals and Hotels Committee. Eggs over, please.

Uncle Sam himself, or at least Jim Farley, is cooperating with the movement to give the contest wide publicity and make it a really grand affair. The Post Office Department is providing a special canceling stamp for the local Post Office during the interlude between now and the contest, so that all letters sent from Ottawa will call attention to the contest and the date.

The North American Hotel has been designated as official headquarters during the contest. Mr. Stephenson is the manager and a picture of the hostelry, which we will probably let you see in a later issue, looks mighty inviting. Anyone planning to go to Ottawa, unofficially, for the contests, had better make pen and ink acquaintance with Mr. Stephenson without further delay.



Superintendent of Schools, G. H. Marshall, is doing everything he can to make the 1934 National Orchestra Contest the best ever staged.

Contest regardless of whether it places in the State Contest or not. The Ottawa orchestra under the directorship of Professor C. A. Peacock is known to be one of the finest in the state, and its withdrawal from the State Contest leaves a vacancy in the quota and gives one other orchestra in the state an opportunity to win eligibility for the National meet. This, it seems, is the last word in self-sacrifice on the part of the orchestra musicians, Director Peacock, and Superintendent of Schools G. H. Marshall, to make the National Orchestra Contest a grand success.

The Ottawa Orchestra will play at Emporia, however, in order that its musicians may gain that much more experience in performing an event of this kind, and in order to attain an honor position and show what it can do.

The city is already knee-deep in contest machinery. Responsiblers have



By C. L. McCREERY

Some Points on Clarinet FINGERING

I HAVE received many letters regarding my article on Clarinet fingering in the March, 1933, issue of *THE SCHOOL MUSICIAN*, and, from the contents of these, feel that the article has helped many clarinet players in our School Bands to smooth over the rough places. A few letters suggest explaining short-cut fingerings of the difficult passages in the Contest numbers, so in this article I will take the number "Finlandia" by Sibelius.

In the Solo Clarinet part starting with the 24th measure, where the key signature changes, see Example A. Most clarinets have a very stuffy B \flat , so in this particular passage use the fingering for B \flat with A key and second side key from top with right hand, see my article in March issue, Figure 5.

In measure seventeen of the Allegro Moderato is found a group of notes that occurs several times in the number, and is shown in Example B. In the third group of notes finger B natural with the regular B \flat fingering plus the second key from the top right hand, as per Figure 7 in my previous article.

Example C is measure twenty-two and twenty-three of the Allegro movement. This is a trill from high F natural to G. Finger F the regular way, lift second finger to make G. Fig. 13 in my previous article.

Example D is found in the last five measures of the number. Finger the high B \flat with the thumb, register key, two holes of left hand closed and key just below second finger. Trill to C by using two lower keys on right side of clarinet.

Example E is lower note of the last five measures. Finger B \flat in usual

way. Trill to C by using upper key right hand as per Fig. 7 in previous article.

I will next take the "Slavonic Rhapsody" which has several places in the solo clarinet part that can be played much smoother with a change of fingering.

Example F is the measure after the first cadenza. There is a grace note F to high F. Finger the high F with all six fingers, little finger G \sharp key, thumb hole and register key. You will find to slur up to this note, it will come out much clearer than with the regular fingering.

Example G, play the F \sharp with the thumb hole, register key, three fingers on top joint, first finger and key right below it on lower joint, see Fig. 9 in previous article.

Example H has several notes that could be fingered to make playing much smoother. First measure has an A \sharp which should be fingered with first finger on top joint and first finger on

lower joint. Second measure has a B \flat , which should be fingered with two fingers and lower side key on top joint. Third measure has F \sharp , finger top joint closed, first finger and key below it on lower joint, instead of second finger. Seventh measure, F \sharp should be fingered with thumb and two lower side keys top joint. Eighth measure, finger E \flat with thumb, two fingers left hand and key below it.

Example I is the seventh and eighth measure of the Maestoso con fuoco, use register key, thumb and two lower side keys upper joint for high D \flat . Use same fingering in tenth measure before Allegro giocoso.

Example J, use same fingering as in Example I.

Example K, use same fingering as in Example G. This example K is the thirty-fifth measure of the Allegro giocoso.

Example L, is eleven measures before the end. The F \sharp is fingered as in seventh measure Example H.



Phrasing

By Norbert J. Beihoff, Mus. B.

THE equipment necessary for good phrasing is first an understanding of form. Learn to analyze music and know what is meant by a motive, a figure, a phrase, a sec-



tion, a period, and the construction of a number as a whole.

Next, learn the natural laws of rhythm in the various time signatures, especially those used frequently. For example, the first beat of any measure receives an accent heavier than any other beat except in syncopation where the order is reversed and the most important note in the group is naturally stressed; however, numbers may be marked so that these natural rules are violated correctly and accents changed to wherever the composer wishes.

In 4-4, 6-8, 2-4, 2-2 time, another accent not as heavy as the first beat is placed upon the second half of the measure. Of course, there are exceptions; when the emphasized notes are tied from a previous note; during a decided decrescendo; when a rest occurs on the beats; or if the music is marked otherwise. These exceptions to the natural laws are infrequent, so an understanding of these accents can be used to a decidedly good advantage.

The next most important step, especially for wind instruments requiring a great deal of breath, is the proper place to breathe and the proper methods of breathing. By all means learn to breathe with the diaphragm exclusively. To know where to breathe study the compositions and mark the places with a comma, dividing the number into logical sections

and phrases. When possible, breathe during rests otherwise cut off part of an unimportant note, being sure to come in accurately on the beat of the important note following. It isn't possible to give a definite rule as to which note, as music differs, but usually the last note of the measure or an upbeat is the best place. Never breathe during a slur or a combination of notes that obviously produce a musical figure.

For beginners, it is suggested that ballads or vocal music be employed at first where one can watch the words for logical phrases and where one can follow the punctuation. Remember it is better to breathe at every opportunity than to try to hold the breath too long and make it necessary to break a phrase for lack of necessary breath.

To play correctly and with good phrasing requires a strict adherence and observance of all slurs, connected passages, pick-up notes, staccato and legato attack, and also tempo indications.

New Hampshire's All State Orchestra

THE All New Hampshire High School Orchestra, a feature that in recent years has come to reflect credit to the whole of New England, is under process of organization. The 1934 orchestra will have two hundred and fifty players. Elmer Wilson, head of music education, Nashua, New Hampshire, is the man, and Walter Smith, nationally known cornet virtuoso and close friend of the director, will be the soloist and will play with orchestra accompaniment.

"As you will see by the program," writes Mr. Wilson, "we shall play Sullivan's 'Lost Chord,' and I have arranged a choral part for mixed chorus with a solo part for fifty boy sopranos plus a school chorus of one hundred mixed voices." Four high school xylophone soloists will play 'The Mocking Bird' Fantasie with orchestra accompaniment."

Over twenty-five high schools in the state will be represented. Sectional rehearsals will begin in April. Mr. Herbert Fischer of Manchester is associate conductor and Miss Carolyn Wright will direct Handel's "Largo." Mr. James N. Pringle, State Commissioner of Education, is expected to speak at the opening of the symphony concert.

Here is the program:

March, "Anchors Aweigh" *Zimmerman*
Overture—"Light Cavalry".....*Suppé*
"Waltz Espana".....*Waldteufel*
"The Lost Chord".....*Sullivan*
"March Slav".....*Tschaikowsky*
Musical Comedy Selection, "The Cat and Fiddle".....*Kern*
Fantasie for Xylophone, "The Mocking Bird".....*Stobbe*, No. 803
Largo.....*Handel*
Overture, "Sakuntala".....*Goldmark*
March, "Tribute to Sousa".....*Goldman*

"A great deal of the credit for the success of our former All State Orchestras and especially in 1933," writes Mr. Wilson, "is due the supervisors

who helped me so much and who, I am glad to say, are working with me again this year. Besides others who will be new in the work this year I particularly express my thanks to Elizabeth Felker, Antrim; R. V. T. Steeves, Aus-



Elmer Wilson of Nashua, N. H.

tin; Anna Musgrove, Adams, Bristol; Mina E. Trickey, Northwood; Edward Crawford and Janet Russell, Concord; Minnie L. Eaton, Dover; Esther B. Coombs and Arthur C. Sears, Hampton; Mildred Stanley, Hanover; Lucille E. Thompson, Henniker; Almon Bushnell, Henniker; Arthur Coogan, Keene; Carolyn Wright, Laconia; Willis Hough, Lebanon; Herbert R. Fischer, Manchester; Helen G. St. Clair, Meredith; Martha F. Gale, Penacook; Ernest P. Bilbruck, Portsmouth; Vanda Sanquineti, Newport; William R. McAllaster, Manchester."

Listen to these National Ensemble Contest Numbers

CBS, February 23

THOSE of you who are actually preparing the four woodwind quintet numbers for the National Ensemble Contest to be held in Chicago April 9th and 10th, and those of you who are just straddling the fence, not knowing whether to enter or not, should be enlightened by the announcement of a broadcast of these numbers.

George Wain's woodwind ensemble from the Oberlin Conservatory of Music will take to the air for a 30 minute program at 3:00 o'clock (eastern time) on February 23rd over the Columbia network. In addition to the contest required compositions the program will contain other high spots. Ruth Freeman, the little flutist who hails from West High in Cleveland, and who is a former prodigy of George Barrere, will play a brilliant solo. Likewise Mr. Wain will feature the clarinet, and trio combinations can be heard.

The Woodwind Ensemble of the Oberlin Conservatory, Directed by Mr. Wain



George Wain

Remember the date! Get the other members of your quintet together and study your parts as the numbers are being broadcast!

Mr. Wain would welcome your comments on the broadcast.

The Program

Gypsy Dance	Franz Danzi (The Quintet)
Scherzo Brillante	Jeanjean (Clarinet and Piano)
Aubade	De Wailly (Flute, Oboe, Clarinet)
Andante and Scherzo	Ganne (Flute and Piano)
Adagio and Minuetto	Beethoven (The Quintet)
Russian Ballet Scene	Pugni (Flute, Clarinet, Piano)
Introduction and Scherzo	Edw. Turechek (The Quintet)

Some Details of the Contest

THIS event, which will be held in connection with the biennial meeting of the Music Supervisors National Conference, is under the direction of the National School Band and Orchestra Associations, in cooperation with the M. S. N. C. Committee on Instrumental Affairs.

According to the present plan, the contests will be held at or near the Stevens Hotel, Monday, April 9. Rehearsals of the multiple ensembles, which will include all groups placing in the higher ratings, will be held on Tuesday, April 10, with the final concert the evening of April 10 in the Grand Ballroom of the Stevens Hotel. Each multiple ensemble will play a group of numbers selected from the contest pieces as announced.

Directors for the four contests have been named as follows:

String Quartets—Adam P. Lesinsky, Whiting, Indiana.

Woodwind Quartets—Otto J. Kraushaar, Waupun, Wisconsin.

Woodwind Quintets—George E. Wain, Oberlin, Ohio.

Bass Sextets—J. I. Tallmadge, Maywood, Illinois.

The following have been invited to be guest conductors of the multiple ensembles for the evening concerts:

Strings—George Dasch, Director, Chicago Little Symphony Orchestra.

Brass—A. A. Harding, Director, University of Illinois Bands, Urbana.

Woodwinds (quartets)—Lee M. Lockhart, Director of Instrumental Music, Pittsburgh Public Schools, Pittsburgh, Pa.

Woodwinds (quintets)—Georges Barrère, eminent flutist, composer and conductor, New York City.

The judges for the contests will be chosen from a list which includes leading authorities in the field of instrumental music.

The rating system of judging will be used, with five divisions. Groups placing in the first three divisions will be invited to participate in the massed performance. The contest is open to ensembles in high schools throughout the country whether or not the groups have competed in state contests, but all entries must be members of the National School Band Association or the National School Orchestra Association. The entry fee is \$1.00 per member. These fees will be used to

finance the contests and awards. The time for filing entries has been extended until March 15.

Arrangements will be made for low-priced accommodations in Chicago for all contestants. Contestants should plan to arrive in Chicago not later than Monday morning, and to leave not later than midnight Tuesday. (Note: This corrects the statement in paragraph seven of the official contest announcement folder, which gives Tuesday morning as the arrival time, instead of Monday.)

Each ensemble must prepare the four numbers as listed, but only one will be chosen for the contest. In addition each ensemble will play a selection of its own choosing.

WOODWIND QUARTET

1. Turechek — Divertissement (F Minor). (W)

2. Silcher — Loreley — Paraphrase (arr. A. E. Harris). (CB)
3. Schumann—Scenes from Childhood. Harvest—Song in Canon Form—Sicilienne Fugue. (W)
4. Laube—Alsatian Dance (arr. A. E. Harris). (CB)

WOODWIND QUINTET

1. Beethoven—Adagio and Minuetto from Sonata Op. 2 No. 1. (W)
2. Franz Danz—Gypsy Dance. (CF)
3. Lefebvre—Suite Op. 57, Pt. 1, Canon, Pt. 3, Finale. (Im)
4. Turechek — Introduction and Scherzo. (W)

BRASS SEXTET

1. Verdi—Triumphal March from Aida. (W)
2. Tallmadge—Fantasie, Rain. (W)
3. Gault—Serenade for Brass Sextet. (Dix)

4. Oskar Bohme—Brass Sextet in Four Parts, Opus 30. (Publisher to be announced.)

STRING QUARTET

Selected from Gamble's Program Series for Strings—Program V

1. Beethoven—Quartet No. 1, Op. 18, No. 1. Allegro con brio.
2. Tchaikowsky—Quartet in D Major, Op. 11. Andante Cantabile.
3. Haydn—Quartet in G Major, Op. 54, No. 1. Menuetto.
4. Mozart—Quartet in G Major, No. XIV. Molto Allegro.

For information folder and application blanks address the Joint Committee, 64 East Jackson Blvd., Suite 840, Chicago, Illinois.

Program Highlights of the Conference Convention, Chicago, April 8-13

Five general sessions with nationally noted speakers.

*Eighteen section meetings, covering all principal phases and activities of music education.

National Music Supervisors Chorus of 500 selected voices, with auxiliary chorus of one thousand. Auditorium Theater, April 13, Dr. Hollis Dann, conductor.

National Instrumental Ensemble Competition-Festival, April 9-10. Auspices of the National School Band and Orchestra Associations.

National High School Solo Singing Contest. Joint auspices of Music Supervisors National Conference Committee on Vocal Affairs, and the American Academy of Teachers of Singing, with the co-operation of the Chicago Council of Teachers of Singing.

In-and-About Chicago School Music Festival. Two concerts featuring students selected from the schools in and about Chicago. Auspices In-and-About Chicago Music Supervisors Club. April 10, Hotel Stevens Ballroom, Elementary Chorus of 500. April 11, Auditorium Theater, High School Chorus of 500; High School Orchestra of 230.

Chicago School Music Festival. Auditorium Theater, Monday evening, April 9. Among the Chicago groups to be heard on this occasion and at other times during the Conference week are:

All-Chicago High School Girls' Chorus of 500.

Roosevelt High School Choir of 200. **Carl Schurz Girls' Chorus** and **Mixed Chorus** of 500.

Lane Technical High School Orchestra.

Marshall High School Orchestra. **Chicago Elementary School Chorus** of 500.

All-Chicago High School Band. And other groups featuring various phases of school music work, including class piano and class voice instruction. Special programs and musical interludes will be provided by selected

groups featuring every type of vocal and instrumental activity from grades to college, and representing various sections of the country as well as the Chicago area.

Exhibits. The Music Education Exhibitors Association is to provide an extensive display of the "tools of music education." (Fifth floor of the Hotel Stevens.)

Hotels, Railroad Rates, Information

The Stevens is the official hotel. Minimum rates: \$3.00 (one person), \$4.50 (two persons) in room with double bed. Accommodations in other hotels from \$1.50 per person and up.

Fare and one-third for the round trip on all railroads, except in cases where lower rates are now in effect. Note: It is advisable to consult your local ticket agent, as in many cases exceptionally low railroad fares will be available at the time of this meeting.

Admission. Payment of Conference membership fee for the current year covers admission to all general sessions, section meetings, concerts and other official events of the Conference program without further admission fee (except biennial dinner).

Section Meetings, Instrumental and General

Topic assignments and chairmen for the division meetings scheduled for the Chicago program are as follows:

Instrumental Music—Elementary (Orchestra and Instrumental Classes): Helen M. Hannon, Supervisor of Elementary Music, Cleveland, Ohio.

Instrumental Music—Junior and Senior High: Charles B. Righter, University of Iowa, Iowa City.

Instrumental Clinics: A. R. McAllister, Joliet, Ill.; Adam P. Lesinsky, Whiting, Ind., Co-chairmen.

Piano Class Teaching: Agnes Benson, Supervisor of Music in the Elementary Schools, Chicago.

Class Voice Teaching: Chairman to be announced.

Music Theory in the Secondary

Schools: Francis Findlay, New England Conservatory of Music, Boston.

Radio in Music Education: Louis Woodson Curtis, Director of Music, Los Angeles, California.

Rural School Music: Ada Bicking, Butler University and Arthur Jordan, Conservatory of Music, Indianapolis, Indiana.

Music in the Parochial Schools: Sister Mary Antonine, Rosary College, River Forest, Illinois.

Music Education Broadcasts Planned

Every music supervisor, every music teacher, in fact everyone connected with or interested in music education, will be vitally interested in a series of six broadcasts to be put on the air by the National Broadcasting Company. This series will use the coast-to-coast Blue Network, which in New York City has station WJZ for its outlet.

The broadcasts will show some of the outstanding work in schools around six central points, and will give the listeners a very good idea of some of the types of training in music which our young people are now enjoying. Besides the music, each program will include a short address by a prominent musician, educator or layman. The programs will be broadcast weekly, beginning Sunday, March 4, and ending April 8 (10:30 to 11:00 a. m., Eastern Standard Time), and will come from the following points in order named: New York City, Boston, Cleveland, Denver, Chicago and Washington.

***Personnel of the Music Education Broadcast Committee**: Peter W. Dykema, Chairman (Teachers College, Columbia University, New York, N. Y.); Clarence Birchard, Boston, Mass.; Hollis Dann, New York City; Franklin Dunham, New York City; George Gartlan, New York City; Osbourne McConathy, Glen Ridge, N. J.; Victor L. F. Rebmann, Yonkers, N. Y.

The VIOLIN

A brief introduction into
the subject, and the first
of a series of articles.

By M. A. Oettinger

TO write the story of "The Violin," what an assignment. Can it be done? Not in a thousand words, surely, nor in a hundred thousand, for it starts with the most primitive of men and it has not yet ended. Aha! will it ever end?

For four hundred years no major changes have been made in the "Queen of Musical Instruments." The percussion instruments, the brasses, the woodwinds and even the piano have undergone transformation in shape, in mechanism and tonal quality, but the fiddle remains the same. Whether it is just tradition that holds it or because the ultimate has been reached only time can tell.

The definite history of the bowed stringed instruments, that is the violin family, began when man first used the bow and arrow or even before when he first made fire by drawing a bow across a twig in order to twirl it rapidly. Undoubtedly the twang of the bow string produced a sound that became one of the first musical notes. While this sensation was dawning in his primitive mind the tone of the drum was also discovered and it was really the drum that awakened the sense of rhythm and led to the dance as the first musical expression.

This very primitive music passed through many stages of development until the fertile mind of Ravana, King of Ceylon some five thousand years ago, gave us the earliest known specimen of a bowed string instrument capable of producing a scale of tones. Evidently Ravana, in the manner of kings, was bored with the monotony of the single toned drum and the nasal consistent single toned twang of the bow. He apparently noticed that the shorter the string on the bow the

higher the pitch of the note, and that the same effect could be obtained by shortening the string of the individual bow, but that no sustained tone could be produced. So, by combining the drum and the bow he produced the effect that changed the whole musical situation. He fastened a neck on the drum and strung his bow cord over the drum and bridged it so that it could vibrate freely and yet communicate its vibrations to the drum head. Just how Ravana discovered that a

bow made of a stiff piece of wood and with strings of horse-tail hair would, when drawn over the gut string of his instrument, produce the long sustained tone that he was searching for, no one knows, but the fact remains that he is credited with this invention and it stands today after five thousand years as the best method. So came into being the Ravanastron, the grandfather of the violin family, and it is still the leading instrument of the Orient as witness the so-called Chinese fiddle which is seen to this day in use in China and Japan.

At some time between Ravana and the fourteenth century some brilliant mind, or minds, discovered that a soft wood head could be substituted for the top and a hard wood back for the under head and if these be curved or arched they were strengthened and the tonal powers increased. However as the size of the drums were increased for more power the circular sides impeded the action of the bow and thus we find the "Dees" or indentations in the sides to permit bowing. We now come to the age of the various viols which were the immediate precursors of the violin.

Just who it was that formed the corners on the Dees of the viols, and who determined the string length that became the violin as we know it, is more or less a matter of argument. There is the strongest reason for believing it was a German by the name of Kaspar Tieffenbrucker, or as it is sometimes pronounced and spelled Gasper de Duiffopruger. There are some who say that it was Gasparo da Salo, an Italian, but as he was born at least fifty years after the German Gasper the latter holds a little the

(Continued on page 29)



Israel Baker of the Marshall High School, Chicago, might well be called a young Rubinoff. Since entering Marshall, he has won every contest he has entered. Such contests were: The All Chicago High School in 1932 and 1933; Children's Contest of the Society of American Musicians in 1933; and then the National High School Violin Solo Contest in 1933. Israel has won much praise from the judges in all contests entered.

Another in Miss Troendle's Popular Series on



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● Written Especially for the School Musician
By Theodora Troendle, Noted Piano Teacher

CHOPIN the man has left less reliable information about his life and character than most great men. Very few of his letters were preserved; he evidently found written self-expression difficult and confined his written energies entirely to his music. He is unique in this respect, for Beethoven, Schumann, Mendelssohn, in fact most of his colleagues seemed to find time for the most voluminous and exhaustive letter writing, not to mention expansive diaries. Chopin seems on the surface to have been superficial. He was not interested in literature or art. His education was meager, and he did not seem interested in supplementing it by large human and artistic interests. His environment in Paris was neurotic; he dressed foppishly and seemed to be more concerned in the trivial than the genuine and more wholesome things of life. But though as a man he falls woefully short of being an admirable or strong character, his art, like an orchid growing out of mire, remained undefiled. Perhaps, too, like the orchid the very fetid atmosphere of decadent and pre-revolutionary Paris was as necessary for the growth of his individuality.

Another point in analyzing and weighing his character must not be

overlooked, and that is his health. He was probably always tubercular, and consumption does not make the life of the unfortunate possessor easier. The very traits that made him unfortunate as a human being were equally fortunate for his creative gift talent.

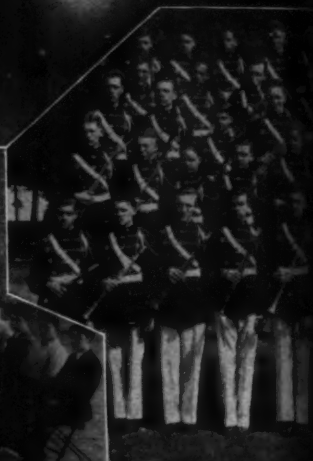
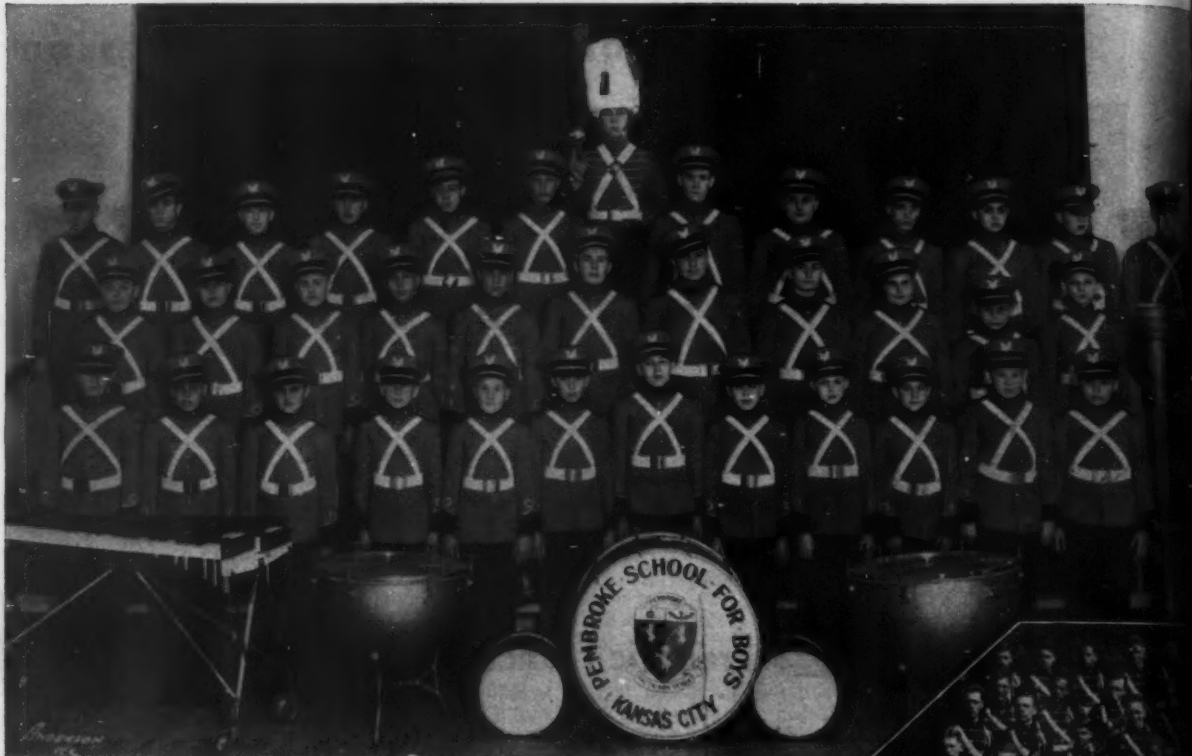
As a composer he had a unique and individualistic medium for the piano and was either far sighted enough or merely indolent enough to keep that medium intact and uncontaminated by outside influence. He wrote almost entirely for the piano which was wise of him, for his particular style loses its peculiarities of charm through any other medium. George Sand, certainly the most influential and dominating influence in his life, notes in her memoirs his habits of work which probably differed radically from his colleagues.

In the evenings Mme. Sand invariably entertained her little coterie of followers, and the inevitable climax of the evening's entertainment was Chopin's music. He would improvise for them finding a stimulating audience. In that manner most of his inspirations were born, for he carefully made notes before retiring for the night and the morning after would work out in detail such of his ideas that appealed to him. He was a careful and methodical workman and often took weeks

in perfecting a short prelude or but a page in length.

His two concerts are far more effective on two pianos, and his chamber music, notably the trio op. 8 and the 'cello sonata op. 65, are not examples of his best art. His etudes, preludes, and ballads are unquestionably his greatest contribution to piano literature. The etudes are not mere studies for the acquisition of velocity, but pieces profound in their emotional range and depth, and differed radically from the then popular concept of etude as exemplified by Czerny, Cramer, and Clementi. In his preludes he has given the world the finest example of miniature writing. Many are like cameos, so perfect are they in simplicity of structure and detail. In the ballads he introduced still another new medium of construction—the musical epic poem—a composition in which moving drama and conflict reach thrilling climaxes through the medium of the piano.

No one composer has made greater contributions or more magnificently demonstrated the beauties and the possibilities of the piano than Chopin, and if as a man we must pity him for the weakness and futility of his personal life, as an artist we must pay homage with a respectful reverence that is without reservation.



Some More of Last Year's Plums

NEARLY one boy in every four at the Pembroke-Country Day School in Kansas City, Missouri, is studying an instrument. Beginners make up the junior band, and after passing certain tests, these beginners may join the first band. In 1932 the Pembroke Band was made a Class B band and tied for first honors in the State Contest. In 1933 they won first place in the State Contest and placed in the Second Division in the National. Alvin Stephens is the director.

* * *

THE smallest Class B band in the 1933 National Band Contest was the one from Sturgis, Michigan, High School. Made up of forty pieces, this band rated in the Second Division in the Marching Contest and in the Third Division of the Playing Contest. Incidentally, the Evanston Chamber of Commerce declared that Sturgis was the best behaved band at the contest. Director Wheat is most proud of his band.

* * *

FROM a small band we next see a large orchestra. This seventy-three piece orchestra is from the Proviso Township High School of Maywood, Illinois. Under the direction of Wallace Nelson they placed in the First Division of the Northern Illinois High School Orchestra Contest in 1933 and in the Second Division in the National Contest at Elmhurst.

* * *

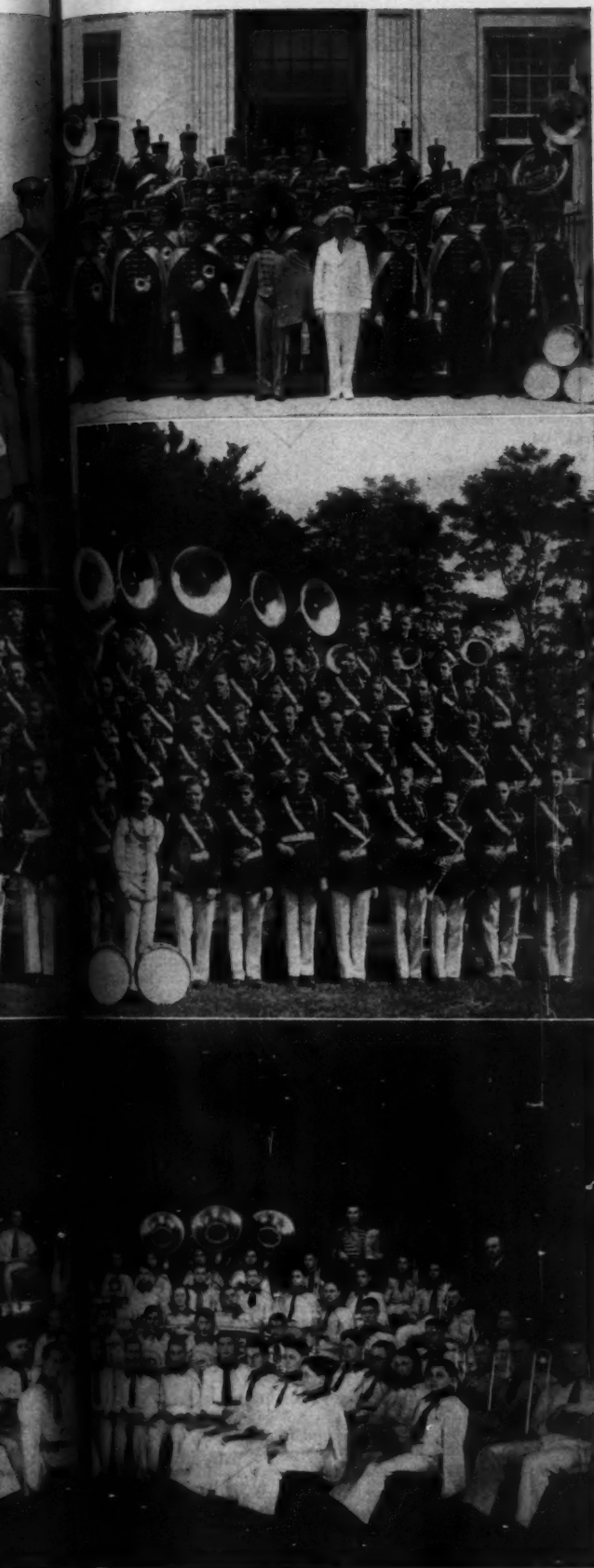
COMING from quite far to attend the 1933 National Contest, the Parkersburg, West Virginia, High School Band made a good showing for themselves. In the Class A Playing Contest they placed in the Third Division and in the Class A Marching Contest, in the Second Division. This eighty-five piece band has earned the name "Big Red Band" on account of their snappy, colorful, red and white uniforms. George J. Dietz is the director.

* * *

ORGANIZED in 1925 with twenty-two players and most any kind of a second-hand instrument, the Belvidere, Illinois, High School Band has worked itself up into a membership of eighty players with a complete instrumentation under the guidance of Clarence F. Gates. No State Contest is too difficult for them. In fact, they have won every State Contest they have entered. They have competed in National Contests three times, winning one first place, one second place, and one Second Division, the latter being in 1933.

* * *

IN 1922 the Frankfort, Indiana, High School Band was organized. Two years later A. M. Thomas became the director. The first contest entered was in 1929 when the band won fourth place in the State Contest. Since that time the band has won either first or second place in each State Contest, and in 1931 won fourth place in Class B in the National Contest at Tulsa. Last spring the band placed in the Second Division in the National at Evanston.



Eavesdropping

By MARIANN PFLUEGER



HAPPY ST. VALENTINE'S DAY TO YOU ALL. NOW THAT THAT'S OVER, WHERE IS THAT REPORT OF YOUR ORCHESTRA'S PLANNING AND PRACTICING FOR THE SPRING CONTESTS? IS YOUR BAND WELL IN SHAPE, OR HOW ARE THEY COMING ALONG? WE MUST KNOW WHAT'S HAPPENING AT YOUR SCHOOL. LET THE EAVESDROPPER IN.

Tuba—But Not in Cuba

Down in North Carolina—to be more specific, in Lenoir—there is a splendid band made up of splendid soloists. The great distance from Lenoir to the National Contests makes it quite impossible for these musicians to attend, but we wager that once they get to a National, there will be quite a few "Lenoirites" placed in the First Division.

Ira Jones, bass tuba player for the Lenoir High School Band, might be a good prospect. In North Carolina the group grading system is not used, and Ira tied for first place in the North Carolina State High School Music Contest held last spring, in the placing system of grading.



"Three Spades"

No time is being wasted in Hammond, Indiana. A card party is to be given by the Parent Teachers Association to raise funds to buy uniforms for the band members. Tickets are only twenty-five cents. If you think you're a wiz at pinochle, bridge, or bunco, go to this card party and bring home the bacon.

Hammond High and Hammond Tech both intend to enter the Nationals this spring.

Bits From Waukegan, Ill.

Dave Cathers seems to be very ambitious. He continues to play the piccolo after the band stops playing.

Annual band dance held February 2. One of the major social events of the year.

Kermie Rolland was publicity agent. Director Graham responsible for making this more than just another high school activity.

May Festival

This May a massed band festival will be staged in Pittsburgh. The five high schools participating are the Bridgeville, Carnegie, Crafton, Dormont, and Mount Lebanon High Schools. In each community an evening outdoor concert

will be given to provide the funds to take the band to Pittsburgh for the festival. The directors of the bands are Walter Cameron at Bridgeville and Carnegie, A. S. Mieser at Mount Lebanon, J. S. Small at Crafton, and Carl Thalheimer at Dormont.

Am I Right?

A little birdie told me that the Maine Township High School Band of Des Plaines, Illinois, are all rigged out in new uniforms. Bet they look spiffy, too. But you must prove it, so send me your picture.

Mable Hafer, News Reporter Sturgis, Michigan

A thousand apologies to the Sturgis High School Band, in the mixup by which we reported Thelma Arney, clarinetist, as drum major.



Let us introduce, right now, the drum major of the Sturgis High School Band at the National Contest last spring. He is Max Stadfeld. Although Max did not enter the Twirling Drum Major's Contest, he won acclaim from judges

and spectators for his drum majoring.

No one who attended the National Band Contest at Evanston will ever forget that Saturday when the bands marched three miles to Dyche Stadium for the massed band event. The heat was intense. During the massed band playing quite a few of the musicians couldn't take it, but Max Stadfeld, that Sturgis Drum Major, stood at attention throughout the thirty minutes of playing.

Max is now attending the University of Michigan.

Mumps, Mumps, Go Away

Due to an epidemic of mumps in Winfield, Kansas, the Winfield High School Orchestra's chances to enter the State Contest are pretty slim so far. Of the eighty members of the first orchestra, twenty have been out so far, and a few more than twenty are out at the present, with no apparent check on the epidemic. We hope everything is okay by now and that Director Paul Painter will not find it necessary to play doctor.

Harpist Champ

Two years ago the Waupun, Wisconsin, High School Band purchased a harp. Who was going to play it? Mary Louise Parker received this position. With two years of lessons on the piano and without the help of a harp instructor, Mary Louise soon mastered her instrument. She had never heard anyone play a harp, and her main reason for attending the 1933 National Solo Contest was to listen to other students play and to see just how she was progressing and in what direction.

Mary Louise placed in the First Division in the Harp Solo Contest, but this success has not made her slack up any. She now vows to work harder than ever on her harp. Mary Louise is fifteen years old and is a sophomore in high school.

Bass Viol Winner

At that popular age of seven years (most everyone begins at that age with an instrument) Donald A. Reed of Oil



City, Pennsylvania, began the study of the violin with Major Donald Olmes. A few years later, Donald then being in sixth grade, he was admitted to the High School Orchestra. In 1929 he took up the bass viol with Major Olmes and two years later joined the American Legion Band. In 1930 Donald was made a member of the Allegheny College Symphonic Orchestra at Meadville.

Donald entered his first contest last spring and won first place in both sectional and state contests. The Kiwanians, Rotarians and Lions of Oil City took it upon themselves to send Donald to the National and Donald well repaid them. He placed in the First Division in the String Bass Solo Contest.

Future Salesmen?

Winners of the recent ticket-selling contest for the Glenville High School Band and Orchestra of Cleveland received tickets to the Wagner concert. Andrew Doswell won the first prize of two tickets to the Thursday evening concerts at Severance Hall. Sabina Braun nipped the second prize of two tickets for Saturday afternoon. Ann Pearlstein and Helen Odess each earned one ticket.

Frankfort Shows Speed

Organized the second semester in 1933, this string sextet of the Frank-



fort, Indiana, High School cooperated with each other so well that they were well in form when the spring contests came along. The sextet is composed of Lois McCain, first violin; Eugenia Smith, second violin; Dorothy Downing, piano; William Taylor, bass violin; Virginia Blery, violin cello, and Vincent Griffin, viola.

All the members of the sextet have done orchestra and ensemble work in previous years. They placed in the First Divisions of the District and State Contest, and when they went to the National at Elmhurst, they placed in the Second Division. Marshall Howenstein is the director.

All pictures of 1933 National winning soloists had better reach me soon or else—? Did I scare you? Send them to me, please.

Elsie Jennison, News Reporter

Chester, West Virginia

First of all, we must let you know that the Chester High School Band Drum Major, Ed Hassell, is now using a good ol' SCHOOL MUSICIAN baton. How about *your* drum major?

The Purple and Gold Band Mothers Club is working very hard in order to help the band raise the necessary funds to outfit the band in uniforms. Contests are just around the corner, and Chester musicians want to look, besides play, their best. As soon as the band is outfitted, Elsie is going to send us the picture of them.

Elsie is the B♭ clarinet soloist in the high school band and orchestra. Although only a freshman, Elsie has played with the band for three years, having been made a member when she was in grammar school.

Efficiency Plus

What a busy band boy Lawrence Downer of Clayton, Michigan, is! Right now he's hard at work on a trombone solo to be played with band accompaniment. Besides that, he is Stage Manager of the band, preventing many a mad scramble and saving his fellow band members many minutes of rehearsal time by always having things in readiness for practice. At concerts the stage is always neatly arranged with the proper number of chairs and racks. According to the band members Lawrence's middle name is efficiency.

How to Be a Conductor

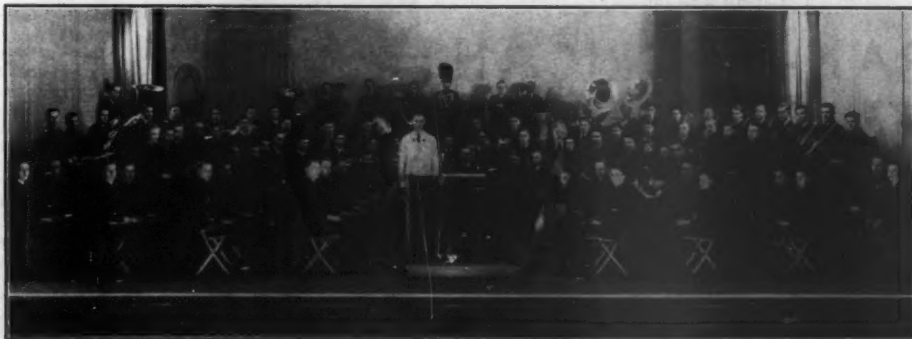
At the Clayton, Michigan, High School a class in conducting has been started. Once a week Sidney Moore will have the class for drum majoring.

Marguerite Kirchoff,

News Reporter

Flint, Michigan

Back in 1929, before the birth of the group grading system, the National Band Contest was held in Flint. The winner of fourth place for Class A bands was the Central High School Band of Flint (Picture below). Since then every state contest in which the Central Band has participated, the C. H. S. B. has won first place among the Class A bands. Franklin S. Weddle, their director, coached them to victory.



Hail the Queen

For the present year Patricia Harrison was elected queen of the Stillwater, Oklahoma, High School Band. Patricia has been tickling the ivories since she was seven years old. For the past three years she has played in the Stillwater High School Orchestra. All the band members are very well satisfied with the new queen (and who wouldn't be?) and so far she has proved herself very capable and deserving of the honorary position. Hail, Queen!

Nothing Slow About Oregon

A year before the Oregon State Contest of 1933, there was a particular boy in West Linn who had had no musical training. In a few weeks he took up French horn, and the only instruction he received on this instrument was through the class method of instruction. This particular boy was Aldis Kerr.

Aldis showed remarkable ability from the first, and Director Wade urged him to go into solo work. Aldis did. He won first place in the Horn Solo Contest of Oregon in 1933. In the West Linn High School Advanced Band of fifty pieces Aldis holds solo horn chair.

Before you read further, make a note to get all news and pictures to us before the 10th of next month.





Break jail! Shake off Those Handcuffs. Flee to **PA**

Did you join the school band *just for the exercise*? Do you want to *develop your biceps*? Then, if you're one of those using a "*tire pump*" for a trombone, you're getting just what you want. But if you really want to learn to *play* a trombone, *finely, smoothly, beautifully*, lay off the *shackles*; *break jail*; go places with P-A.

Be a Better Trombonist, Quickly

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Address _____
Town _____ State _____



Louise Parmelee, News Reporter

Traverse City, Michigan

The Traverse City High School Orchestra has been on the go quite a bit. Whenever a concert is given, there are always several soloists or ensembles on the program. The orchestra boasts a girls' string quartet, a trio, a trumpet soloist, and an accordion soloist.

Not to be outdone the junior orchestra has their stars, too. These are a girls' string quartet, trombone quartet, and a xylophone soloist.

Incidentally, John Minnema has charge of the Vocal Department here.

Martin Thomas, News Reporter

Stillwater, Oklahoma

Shake hands with Martin Thomas, (right), our News Reporter in the Stillwater High School Band and Orchestra.

Martin is Publicity Manager of both the band and orchestra and is now a senior in school. Snare drums are his weakness.



Next, meet Willard Johnson, vice-president of both the Stillwater High School Band and Orchestra. Willard is a bass player and holds

first chair. You remember last December we introduced to you the presidents of the band and orchestra. Who knows but that you may meet these boys at the National Orchestra Contest this spring at Ottawa? Being so close to a National Contest it is likely that all who have the opportunity will attend.

John Foster, News Reporter

Gladstone, Michigan

A series of concerts is now being prepared by the Gladstone High School Band and Orchestra, one to be given every other week. In their first concert they plan to feature "Raymond" Overture and "Lustspiel" Overture.

The entire Vocal and Instrumental Departments at Gladstone are under the direction of R. N. Haskens. These include two bands, two orchestras, various ensembles, mixed chorus, two girls' glee clubs, two boys' glee clubs, and a unique drum and bugle corps made up entirely of high school girls.

How about it, John? Do you think you could get us a picture of the girls' drum and bugle corps, along with a writeup? We'll be looking for it.

Beth Clark, News Reporter

Madera, California

To celebrate the anniversary of their birthday—they're three months old—the Madera, California, High School Band presented their first complete concert program.

In September the band was made up of six members. These six were asked to bring friends into the band, and now the band numbers from fifteen to twenty pieces, besides twenty beginners who will be transferred to the band as soon as they are capable.

Who Can Solve This Mystery?

Someone's, in Elkhart, Indiana, initials are E. R. B. Who is he or she? E. R. B.! Get in touch with me. The reason you have not heard from me is that you neglected to sign your name and address to your letter. We must get after these subs in Elkhart.

North Is Entertained

It was the North High School music students' turn to sit back and listen while the Lincoln High Band of Des Moines presented a concert. This was an exchange concert, North High having performed for Lincoln a few weeks ago.

After the concert was over a social hour and refreshments were given for the Lincoln band members and the North music students.

Do Not Read This

Aha! Caught you that time. Now that you're caught take your medicine. All those 1933 National winning bands and orchestras who have not sent in their picture and writeup, do so now. Do not put it off. There are only a few more issues in which these pictures may appear before the 1934 National will be upon us. Get them to us. Thanks.

Cleveland All-City Band

Attention! Band members of Cleveland high schools. If you are eligible, get your applications in to Mr. Harry F. Clarke for the city All-High band. If this band is assembled, they will play over the radio in March and at the Department of Superintendents Convention on February 26.

Meet the New President

Leonard Prentice has succeeded Kenneth Morris as president of the Waukegan, Illinois, Senior High School Band. Kenneth and Joe Keffer, former secretary of the band, were lost to the band through graduation. Glenn Strange is the new vice-president.

Another Concert by Austin

The second of a series of concerts was presented by the Austin, Minnesota, High School Music Department on February 6. Under the direction of C. Vittorio Sperati the band and orchestra played several numbers. The girls' chorus also took part in the program.

Only the Best

Approximately twenty musicians are representing Glenville High School of Cleveland in the all-high orchestra this year. Composed of the best high school players in Ohio, the orchestra will play at the convention of the Department of Superintendents on February 28. Two radio broadcasts are also scheduled on their list of activities. Ralph E. Rush is the orchestra director at Glenville High.

Those chosen from Glenville to play are Allan Katz, Eugene Davis, and Everett Lee, first violin; George Wolfe and Sol Levenson, second violin; Leon Oppen and Nancy Wilson, viola; Shirley Modlin and Ruth Leininger, 'cello; Esther Kaplan and Gladys Williams, string bass; Marion Tennant, flute; Leo Esral, oboe; Alfred Zetzer, clarinet; Sanford Sharoff, bassoon; Marvin Berkens and Rita Baxt, French horn; Mortimer Stein, trumpet; Benjamin Joseph, trombone; and David Flandermeyer, percussion.

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"Drum Technique in the Band or Orchestra" is one of the most *complete* and *authoritative* books published, on this subject. It explains the *rudiments*; the *flam*; how to *hold sticks*; how to *roll*, what sticks and snares to use; and gives *standard drum march beats*. Covers 54 drumming subjects; 125 pictures and charts. This valuable book is now offered *free to drummers or Bandmasters*. Send the coupon now for your free copy, as *this offer may be withdrawn at any time*. Send today.

You'll need, too, our 22 page book of "*Drum Corps Instruments and Accessories*." Illustrates in *full color* many of the most popular drum corps drums. Everything you could possibly need for your corps is shown in this book—*parade drums*, *tenor drums*, *bass drums*, and *mammoth bass drums*, *bell lyra*, *bugles*, and *all accessories*. And there are some articles you will enjoy reading. The book is free. Mail coupon.

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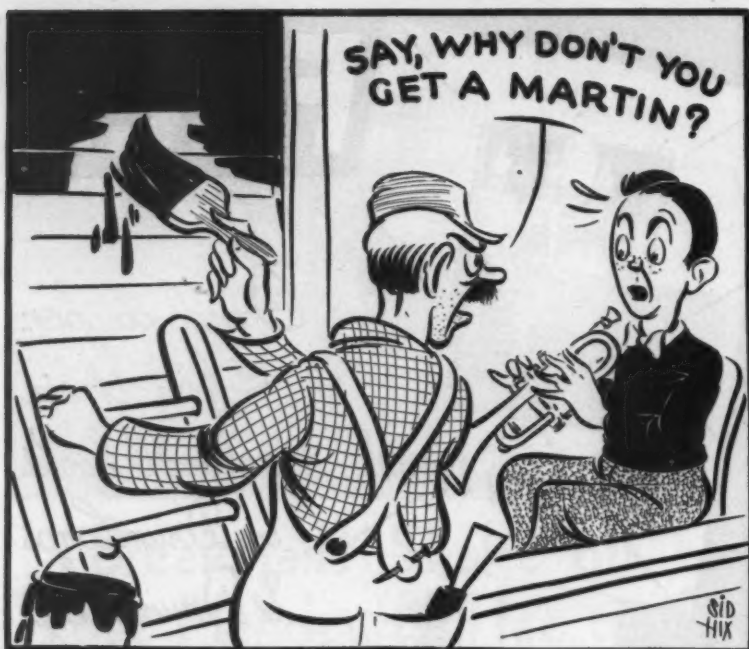
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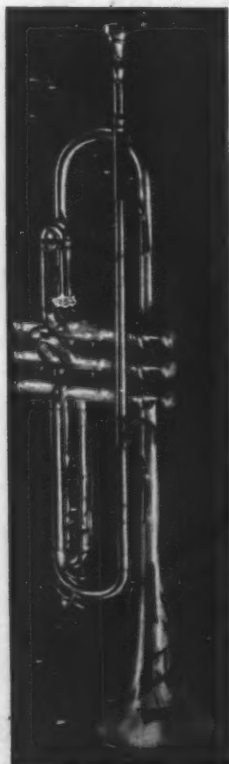
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Practice makes perfect, so they say, but no matter how hard, or continuously, or correctly you practice, you can't pull any white rabbits out of the silk hat, if the white rabbits aren't there. If you are practicing on a trumpet that is musically faulty, hard to blow; one that never had a real trumpet tone built into it, you can't blow good music out of it. Get a new trumpet, and to be absolute sure you're getting a good one, get a Martin.

And don't delay. That's dangerous; may ruin your whole musical career. Right now is the time to start with a new Martin trumpet, in preparation for the spring contests. You need the extra boost forward, the new encouragement a new Martin will give you. A few weeks later may be too late for coming contests. You can't change horses in the middle of the stream.

Right now, this very day, set your heart on a new Martin. First step; go to your local Martin dealer; pick out the instrument you want; get his trade-in proposition; then talk it over with dad. Or, if you do not have a Martin dealer near you, write for special illustrated literature on Martin trumpets, or trombones, or saxophones. No obligation at all. But do something today. It's important.



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How's Howland?

For seven years straight the Howland School Concert Band of Cortland, Ohio, has won first place in the local county fair. Recently, with the cooperation of the orchestra, they presented a concert in the school auditorium which was quite a success.

The director is Roger W. Coe.

A baton has twirled its way down to Beardstown, Illinois.

Getting Ready for Conference

Eleven Waukegan, Illinois, Township High School musicians will attend the National Orchestra Rehearsal, April 11, at Orchestra Hall in Chicago. These eleven will also play with about two hundred other musicians at the National Supervisors Conference at the Stevens Hotel, April 8 to 13.

The first National Twirling Champion in the history of high school band music—Herman Wiegman of the Austin High School, Chicago—has earned a S. M. twirling baton.

News From Bridgeport

Charles Husted, member of the Bridgeport, Ohio, High School Band tells us that although their band has lost old members, the thirty-five piece band is working hard for the Ohio Valley Band Contest. Bert Frances is the director.

Wautoma, Wisconsin, High School Band Members will surely be in tune at the spring contests, as they have just earned a B \flat S. M. tuning bar.

We Hear From Dunbar

A very peppy program was given by the boys of the Music Society of the Dunbar High School, Washington, D. C., during club period. One of the numbers on the program was a violin solo, Beethoven's "Minuet," which was played by Ptolemy Corbier.

According to Herman Bohnhoff, Jr., the Owatonna, Minnesota, High School Musical Organizations are out to get a band and orchestra tuner.

Do It Now

Band members of the Waukegan, Illinois, Township High School Band believe now is the time to raise funds for the coming spring contests. A dance was held February 2, proceeds of which are to go in the band fund. Kenneth Morris was general chairman of the dance.

A Form of Dessert

Musicians in and around Joplin, Missouri, got a rare treat when Fritz Kreisler, the famous violinist, played at Memorial Hall on January 30. During Fritz Kreisler's year in the United States, he has played in every part of the country, in cities and towns, that rarely hear an artist of such distinction.

I, as well as the girls, enjoy reading The SCHOOL MUSICIAN and eagerly wait for each issue.—J. R. Parrott and family, Elmhurst, Illinois.

I am with you folks 100 per cent.—Edward A. Parker, Supervisor, Instrumental Department, City Graded Schools, Rocky Mount, North Carolina.

The Editor's Scrap Book

George Smulkis, '34, De La Salle Institute, Chicago, submits this poetic composition. "It is a poem," he says, "through which I essayed to rouse one's attention to the inner harmony and motivation of band or orchestra performance." How do you like it?

WHEN MUSIC'S MUSIC TO THE EAR

It's not the melody;
It's not the song alone,
But also harmony
That forms the chordal tone.

It's not the measured feet,
It's not the tunes we hear;
But the ardent tone and beat
That makes a song so dear.

When we hear a song
That strikes a tender chord
In your hearts and lingers long,
The feelings that we hoard
No longer can conceal,
But divulging them declare
There's music in the air.

It's not the notes we play;
It's not the bars we mount;
But it's the way
We feel and play that count.

Two additional verses of "America" which are little known today were written by the author, Samuel Francis Smith, after the original stanzas had been published. They were discovered by the Office of Education of the Interior Department and are:

Our glorious Land today,
'Neath Education's sway,
Soars upward still.
Its halls of learning fair,
Whose Bounties all may share,
Behold them everywhere,
On vale and hill!

Thy safeguard, Liberty,
The school shall ever be—
Our nation's pride!
No tyrant head shall smite,
While with encircling might
All here are taught the Right,
With Truth allied.

At ten a child,
At twenty wild,
At thirty staid, if ever.
At forty rich,
At fifty wise,
At sixty good, or never.

An English professor had just finished an evening's talk before a group of ladies in a Cleveland suburb, on Sir Walter Scott and his works.

"Oh, professor," said one of them, "I have so enjoyed your talk. Scott is a great favorite of mine."

"Indeed? And what one of his books do you like the best?"

"Oh, I haven't read any of his books," but I'm so fond of his emulsion; I've used a lot of that."

Rhythm and Pitch Test

Sent Free on Request

Build up your instrumentation; develop new material for your band or orchestra; pick your beginners from those who possess the fundamental qualities essential to success. Mr. McCreery's "Tone Test," described briefly in the October issue of the School Musician, will help you to predetermine the musical fitness of all applicants. Complete information and blanks sent free, on request, to band and orchestra directors. When writing, please give your present instrumentation, or state what instruments you would like to add. Have this material on hand for the opening of the new term. No obligation. Write today.

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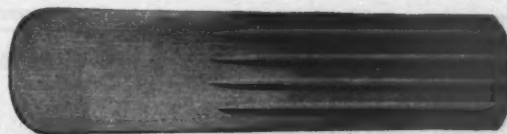
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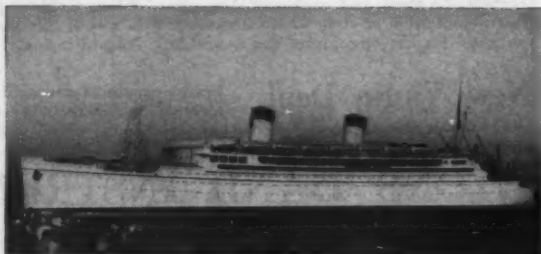
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The Wagnerian Orchestra

(Continued from page 9)

dium large for II, and medium for I. The advantage here is an unbroken progression of timbre from the last trumpet to the tuba. Second, consider large bore for the entire trio with alterations in mouthpiece equipment. This makes the trombone ensemble better within itself, but perhaps is not as advantageous for the section as a whole. Trombone III may or may not be a bass in F. It must however be of sufficient bore, or the results will be unsatisfying. Do not consider anything less than a .500 with $7\frac{1}{2}$ " bell, better 8" bell, and better still, the .525 with 8" bell.

The tuba should be BB \flat or CC, upright. The sousaphone is not good for this work on account of its hardness of bore.

Avoid light weight trumpets, trombones, and tubas. They will not have sufficient resistance to allow players to work extended periods under pressure without the hungry feeling, nor will they allow themselves to be leaned on sufficiently for massive power effects, without overblowing. Incidentally, they are incapable of producing pp-ppp of good timbre and carrying power. On the other hand, look for flexibility of material in the bells of the horns. Avoid horns with great numbers of shifts, changes, automatic clutches, knee-action wheels, etc. They are in the main only a source of trouble. Avoid crutch mouthpieces, in the matters of depth, freak borings, and graduations. The traditional variances between the equipment of the high and low horns is not to be regarded as crutch—or is that of the trombones as outlined above, or is the adaptation of equipment to individual differences. When the student gains a good tessitura with a cup of reasonable depth and bore, then change him to a larger one and do it all over. The tonal results will be a surprise and a satisfaction. The trumpets and horns will have a great amount of transposition to do. Have no fear on this account as they will encompass the routine within a dozen weeks so as to become dependable sight-transposers, by either system you may care to teach, interval or clef. The trombones should as a matter of course be familiar with all used variants of notation, and on the whole will find more use for the tenor clef than for the bass.

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To cover the dynamic requirements the section will need be trained well in the following routines: sfz, dynamic and emotional; the swell, molto and on long gradient (*nach und nach*); long phrases under high pressure; long sustenation at fff:ppp without loss of pitch; climatic fff of greatest power without overblowing. The various gradients of the *attacate* will be considerably smoothed if you allow free choice between the forward and back tongues. The safest degree of climatic forte will be found at about 75% of the audiometer reading for overblown attack. If the students can be depended upon to maintain careful adjustment under nervous strain the reading may be set up to 85% or more.

As a closing fanfare let me recall a thought of another famous Mr. Wagner, in that the "gender of the brass is essentially masculine."

NOTE: In the second, and last, installment of his enlightening article Mr. Painter writes with equal authority on the woodwinds and other choirs of the orchestra. It is extremely important that you do not miss reading this concluding chapter in connection with which you will be shown some interesting pictures.—The Editor.

Dr. R. S. Rahte's Giggle Column

Name a collective noun.
A vacuum cleaner.

Ping: What three words are used most in the English language?
Pong (absent-mindedly): I don't know.

Ping: Correct.

Teacher—Willie, I want you to tell me how you define ignorance.
Willie—It's when you don't know something and someone finds it out.

Prof.: "I am ashamed of you. How is it that you can never repeat your history lesson?"

Stude: "Aw, what's the use? My dad says history repeats itself."

"If you ask me a question I can't answer, I'll give you a candy bar."

"Right-o. Can you tell me where music goes after it has been played?"

What excuse have you for being so late?

I ran so fast, sir, that I (puff, puff)—I didn't have time to think up one.

"Where was the Declaration of Independence signed?"

"At the bottom."

It gives me great pleasure to give you eighty-five on your examination.

Why not make it one hundred and give yourself a real thrill?

He—The carpet begins to look dirty.
She—Yes, we must have a demonstration with a new vacuum cleaner.



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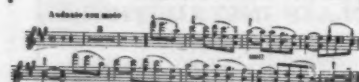
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Who's Who

Herman Wiegman
Chicago, Illinois

is elected to

The School Musician's Hall of Fame

(Picture on front cover)

BURNING, blistering heat was slowly roasting the necks of the thousands of spectators who lined the streets of Evanston last June to watch the bands which were the pride of the nation pass in review—one after another, an endless galaxy of pomp and color and glistening armor.

Suddenly, like a wave, the masses along the thoroughfare began to crane and stretch those blistered necks, and their faces became blank with interest. For down the street plodded an ordinary, drab-colored band with a maroon and white banner which read: "Austin High School, Chicago, Illinois." But it was not the band which had practically spellbound the onlookers, it was a leather-trimmed drum-major who was performing wonders with his baton.

Up in the air! Over his shoulder! Almost around his ears he wound a silver, gyrating truncheon. He strutted, he twirled, he threw. Eight, nine, ten feet, the gleaming stem was careening into the sky, while down below, the light-footed cadet stepped ahead beating time with outstretched fist.

Eyes glistened in admiration. Waves of applause and cheers greeted each new maneuver.

The same afternoon, that particular drum-major stepped on to the turf of Dycie stadium of Northwestern University, in full view of thousands of spectators and won for himself the title of National High School Twirling Drum-Major Champion of the United States.

He is Herman Wiegman, Jr., a junior at Austin High School, Chicago.

Herman, quite naturally, is a great music fan, having played drum and piano since he was six years old, and the present time is first chair snare-drummer in the Austin High School Concert Band, First Division winners in the 1933 National. A. R. Gish is the director.

He began his batonning, however, early in high school. With only two lessons from Larry Hammond, of the Elmwood Park Post American Legion, he undertook to continue alone.

Work, work, practice, and more practice early in the morning in the grass filled lot next to his home. Soon he emerged with remarkable form and balance.

Then he began his active handling of parade bands. Boy Scout parades, Legion parades, all found Herman at the head, making the adults cheer louder than the amateur twirlers still in grammar school who constantly flocked about him.

A demonstration atop a table in the city council chambers of Chicago, and in the presence of the late Mayor Anton Cermak, Herman remembers as one of his proudest moments.

Again, the day the World's Fair opened, the twirling of the strapping lieutenant was one of the features of the mammoth parade down Michigan Boulevard.

So it seems the life of a drum-major is a colorful one at that!

(Written exclusively for the SCHOOL MUSICIAN "Who's Who" by Walter Condon, Assistant Editor, The Austin TIMES, Austin High School, Chicago.)

S. M. Personalities



Edith Regan: A most interesting personality in the "four walls" of The SCHOOL MUSICIAN office is Edith Regan. Those of you who have been down to our "workshop" could probably give you a more vivid picture of her.

Many of your inquiries addressed to The SCHOOL MUSICIAN are answered by Miss Regan. In-and-about Chicago residents apparently prefer to come up and see Miss Regan and have her tell them in person the right answers. Most of her time is devoted to record work.

It hasn't been so long ago that Miss Regan graduated from the Englewood High School in Chicago's South Side. She is fond of bridge, but when summer comes, try to keep her out of the water. She is especially fond of swimming.

THE VIOLIN

(Continued from page 16)

best of the argument. Whoever it was, he was a genius of the highest rank, for he established a musical instrument that has lived for four hundred years without a change, and through this era of invention and progress.

The instruments of both of the Gasparis were of the identical shape of the present violin and contained the first sign of the sound holes or F's that have remained practically unchanged to this day. The most significant feature of this development is the geographical one. Tieffenbrucker

was born in the Tyrolean Alps in Saxony, Germany, and it is known that he crossed these snow capped mountains into Italy a relatively short distance, but then a journey of no mean proportions. On the immediate southern side of these same hills in Brescia, a town in the Lombardy province of Italy, was born the other pioneer, Gasparo da Salo. It is within the realm of possibility that these two men met and learned from one another. Suffice to say that both were masters of a new art and both deserve niches in the Hall of Fame.

The one thing about which we are positive is that one was the founder of the German school and the other the Italian school of violin making and both were the leaders of the industry. The towns of Markneukirchen and Mittenwald were then and are today the centers of the great German violin industry and Brescia and Cremona in Italy, two nearby communities, produced the greatest of all masters of the art.

Unquestionably geography had much to do with the development of the fiddle. On these Alpine slopes grew the spruce that is unequalled for violin tops and in the valleys were the maple groves that furnished the backs, sides and necks. Even today this territory furnishes the best woods for the purpose. This same territory furnished the gums for the varnish used by the masters, unequalled and possibly one of the features that made their instruments the greatest of all.

This then was the beginning. Da Salo had for a pupil a man, who was his senior in age, by the name Andrea Amati and another, the great Maggini. Amati, who hailed from the town of Cremona, in turn taught his younger brother Nicolo and thus was started the Cremona school, a school of masters who will never die. The king of them all, Antonio Stradivari, was a pupil of Nicolo. Whether or not Tieffenbrucker had any pupils is a vague question but we know a great deal more about the great Jacobus Stainer who also studied in Brescia and Cremona and later settled back on the northern side of the Alps to become the teacher of many of the great German masters.

From Brescia went masters to all parts of the then civilized world teaching makers in England, France and Holland, and thus did the branches of this fast growing family tree of violin makers spread. The story of the growth of this tree and the individual flowers of genius that blossomed upon its branches is a colorful and romantic tale that I shall tell in the articles that are to follow.

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The School Musician
230 N. Michigan Ave. Chicago

Brass Ensembles

a letter from J. I. Tallmadge
Proviso Twp. H. S., Maywood, Ill.

I BELIEVE that the subject of Brass Ensembles is of sufficient importance to justify my asking Mr. Shepherd to add to his account of the clinic discussion some ideas that may be of value to bandmen, but which there was not time to mention at the National meeting.

In the first place, we all realize that while the standards of brass music must somehow be much improved if we are to have the respect of real musicians, it is also true that for every one of these difficult contest numbers, an ensemble must and should play ten pieces that are not so difficult. Then too, an audience really enjoys the music with which it is familiar, and certainly the high school performer should learn to know and love the old tunes that have become a part of our American tradition.

I hope the time will soon come when every community, and especially those that are not able to support great bands and orchestras, will have its quartets and its sextets. And in the larger communities, I hope that when a good player graduates from school, he may enrich his own life and that of the community by playing in a fine ensemble, giving music at every civic event, whether it be a lodge meeting or a reception to the president.

In our own school, we try always to play three types of music on our ensemble programs: a "big number," a familiar melody, and a novelty. You would be surprised at the effect on an audience of ending an ensemble program with some good march, played briskly, softly, and with interpretation!

For the benefit of those who may be interested in this type of activity, I am listing some of the numbers that we have found particularly successful.

SEXTETS

Two songs without words (Gault).....
.....*Dixie Music House*
*Alroso and Fanfare (Busch).....*Witmark*
Out of the Dusk....."
One Fleeting Hour....."
.....*Fox Banner Band Folio—Sam Fox*
Also other songs played as cornet solos, using regular band parts, with second clarinet part played by the second cornet.
Believe Me If All Those Endearing...
.....*Classical Collection*
Alice, Where Art Thou?.....*Fischer*
Old Home Songs.....

.....*Laurel Band Book—Borchard*
Played from the band parts, including the tenor sax part.

Songs without words.....*Witmark*

QUINTETS

Five Short Pieces (Lawrence).....*Witmark*
Five Pieces for Brass Choir.....*Witmark*

QUARTETS

The World Is a Beautiful Song.....
.....*Ideal Brass Quartets*
Love's Tomorrow.....*Belwin*
Sweet Hour of Prayer....."
Lo, How a Rose E'er Blooming....."
.....*14 Tone Folio*
Go Down Moses.....*Fischer*
Last Rose of Summer (with Piano).....
.....*Brass Quartet*
Deep River.....*Briegel*
Believe Me If All Those Endearing "
Liebestraum (with piano)....."
*Fragments from Stephen Foster.....

.....*Fanfare Four*
Annie Laurie (difficult).....*Dixie*
*Inspiration.....

.....*Imperial Brass Quar. Alb.—Fischer*
*Nocturn from Martha (with piano)...

.....*Fillmore*



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News of State ASSOCIATIONS

Illinois

The Illinois State Band Association is perhaps one of the most systematically organized. Its active membership for the calendar year just ended numbered 156 bands with over 6,400 participating students. G. W. Patrick of Springfield is president.

District Chairmen: Northeast District, H. N. Finch, Highland Park; North Central District, A. R. McAllister, Joliet; Northwest District, L. I. Weirson, Lanark; Central District, East, G. T. Overgard, Urbana; Central District, West, L. W. Petersen, Beardstown; Southern District, East, F. H. Perkins, Mt. Carmel; Southern District, West, E. H. Peters, Belleville; Southern District, South, T. Paschedag, W. Frankfort.

The schedule of events to date:

DISTRICT BAND, SOLO AND ENSEMBLE CONTESTS

Northeast District, Maywood, March 23, 24.
Northwest District, Freeport, April 6, 7.
North Central District, Joliet, April 6, 7.
West Central District, Beardstown, April 6, 7.
East Central District, Urbana, April 6, 7.
Southern District East, place not decided, April 13.
Southern District West, Belleville, March 24, April 6.
Southern District, South, time and place not decided.

State Final Band, Solo and Ensemble High School Division
University of Illinois, April 26, 27, 28.
Grade School Division
Wesleyan University, Bloomington, either May 4, 5 or 11, 12.

California

Martin A. Pihl is Recording Secretary of the California School Band and Orchestra Association, 2344 Cabrillo Street, San Francisco. He reports last year's contests a success and promises information on the dates and places for this year's contests in time for publication in our March issue.

New York

The first New York State School Band and Orchestra Association Clinic was held at Ithaca College, Ithaca, New York, February 9th and 10th.

Due to the sub-zero weather of —30 degrees the registration was not as large as had been planned. Directors representing about 100 schools were present.

Contest selections and request numbers were played by the College Band under the following guest conductors: Arthur Pryor, Lee Lockhart, and Walter Beeler, the regular conductor. The College Symphony orchestra also appeared under the baton of Sherman Clute of Rochester, Miss Ebba Goranson of Jamestown, and Craig McHenry, the regular conductor.

A great deal of appreciation was extended the publishers who not only sent material for the clinic but also in a great

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many cases had representatives present to conduct numbers. Frank C. Watson, Charles J. Roberts, Edgar R. Carver, E. B. Hall, all of New York City, and Mr. Beghon of Hamburg, Penna., all conducted their own compositions.

One of the outstanding events of the clinic was an address by Arthur Pryor on the topic "A Professional Man's Appraisal of the School Band Movement." This was followed by general round table discussions at which time Mr. Lockhart and Mr. Fraser, the State President, presided.

A great deal of the success of the clinic was due to the efforts of Dr. Albert Edmund Brown, Dean of the Music Education Department at the College.

The Band department selections were under the direction of the following committee: Mr. Goranson, Jamestown, chairman; Mr. Freeman, Syracuse, and Mr. Russell, Canandaigua.

The orchestra department selections were under the direction of the following committee: Mr. King, Fredonia, chairman; Miss Goranson, Jamestown, and Miss Marsh, Cortland.

OFFICERS AND COMMITTEES OF THE ASSOCIATION

President, John C. Fraser, Seneca Falls; vice-president, Miss Manetta F. Marsh, Cortland; secretary, Frederic Fay Swift, Ilion; treasurer, William H. Tremblay, Schenectady.

BAND COMMITTEE

Arthur R. Goranson, Chairman, Jamestown; Elvin L. Freeman, Syracuse; Raymond Russell, Canandaigua.

ORCHESTRA COMMITTEE

Harry A. King, Chairman, Fredonia; Miss Ebba Goranson, Jamestown; Miss Manetta F. Marsh, Cortland.

Sectional contests will be held in the following cities:

Western New York, Fredonia, Chairman, Francis H. Diers; West Central New York, Canandaigua, Chairman, Frank E. Fisk; East Central New York, Ilion, Chairman, Frederic Fay Swift; Eastern New York, Saratoga Spa, Skidmore College, Chairman, Elmer H. Hintz; Northern New York, Saranac Lake, chairman, Oliver J. Stanford; Southern New York, Huntington, Long Island, Chairman, J. C. Doty. Definite dates later.

Solo contests will be held in nearly all sectional contests.

State finals will be held at Syracuse University May 11 and 12. Dean H. L. Butler, State Final Chairman.

Wisconsin

H. H. Helble, principal of Appleton Senior High School, is the new president of the Wisconsin School Music Association, formerly the Wisconsin School Band and Orchestra Association. H. C. Wegner of Waupun is secretary. The state tournament will be held at Green Bay, May 18 and 19.

Texas-Arkansas

Joe Berryman of Texarkana is the man promising information on contests and association activities in these two states. Watch for results in the next issue.

Washington

Paul A. Schumacher, May Apts., Auburn, advising: Washington does not have District Contests. Two contests only are held, the Northwest and the Southwest. Most of the music activities are confined to the western part of the state, due to the fact that the eastern part is engaged chiefly in agriculture.

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and the small towns are quite distant from one another. Later information will appear in this column when available.

Oklahoma

Information on the activities of the Oklahoma State Band and Orchestra Association comes from Louis Calavan, band director, Bristow.

A Tri-State Clinic was held at Stillwater, January 26 and 27, with 105 Bandmasters attending. This is a considerable increase over last year.

At the State Teachers Convention, Oklahoma City, February 8, 9, 10, the best bands and orchestras of the state presented new material. This demonstration climaxed a group of ten similar demonstrations held earlier in various parts of the state.

Idaho

The home office of the Idaho High School Musical Activities Association is at 331 Sonna Building, Boise. New officers for 1934 are L. J. Schnabel, Focattello, president; Donald Foltz, Boise, secretary; and Bernice Barnard, U. of I., Moscow. Other officers: J. Harold Ross, Burley; Judith Mahan, Boise; T. B. Kelley, Kellogg; and John I. Hillman, Boise.

An interesting excerpt from the official bulletin reads: "The officers of the Music Association are determined to force music into the consciousness and lives of teachers and citizens as never before."

All contest numbers for state band, orchestra, solo, and ensemble events are announced in this bulletin, but the time and places for contests are not announced. We hope to have this for our next issue.

New Mexico

A Grand State Festival and Contest will be held at Roswell, April 5, 6 and 7, sponsored by the New Mexico Music Supervisors Section, N. M. E. A.; H. M. Bailey Dawson, president; Mrs. Merl F. Cramer, Raton, secretary-treasurer; and the New Mexico Music Teachers Association; E. L. Harp, Artesia, president; Mrs. Frances Clark, Carlsbad, secretary; O. J. Joiner, Lovington, treasurer. Joseph E. Maddy will be guest conductor. An All State Band, All State Orchestra, and All State Chorus will be features of the event.

Alabama

Mrs. Reid Lancaster, 7 Westmoreland Avenue, Montgomery, state president of the Alabama Federation of Music Clubs, advises that, unless this decision is reversed, there will be no high school band, orchestra, or choral contest this year. Junior contests for junior music club members will be held in Montgomery on Friday, May 11, followed by their state convention on Saturday. The leading feature of the junior convention will be the performance of the winners. Contests will include piano, violin, cello, and string ensembles.

Louisiana

Charles A. Wagner, secretary of the Gulf States Band Masters' Conference, 605 Canal Street, New Orleans, advises that a State Band Contest is planned for April under the auspices of the National. We expect more definite information for our March issue.

Mississippi

George H. Mackie, Mississippi College, Clinton, is president of the Mississippi Band and Orchestra Director's Association. The Contest Committee for this

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year includes Mr. Mackie, chairman; J. L. McCaskill, Meridian; and Roy M. Martin, Greenwood.

The State Band Contest will be held at Greenwood on April 27 and 28, including solo and ensemble contests. The contest is held in cooperation with the Mississippi Educational Association and is the Sixth Annual. "This year," writes Mr. Mackie, "we have added a Class D, and at a meeting of our Director's Association on December 8, we had a fine turnout of directors, and everything points to a very successful contest this year."

What about Mississippi orchestras?

West Virginia

Miss Gem Huffman, 1012 Laird Avenue, Parkersburg, is chairman of the Music Section of the State Education Association. She will surely send us the state contest information for this column in time for our March issue.

Kansas

This state held its first clinic for both vocal and instrumental music at Emporia, Kansas State Teachers College, on January 6. More than seventy-five supervisors attended, including many superintendents. Of the sixty-five supervisors who registered, four were from Class A schools, fourteen from Class B schools, and thirty-three from Class C schools.

An All Kansas Music Festival will be held in Emporia, April 23 to 27.

The clinic was conducted under the direction of Frank A. Beach, director of college music and his instructor of music, George C. Wilson.

North Carolina

State contests will be held in Greensboro, April 26 and 27. The district contests will be held in twelve convenient points throughout the state, April 13 and 14. Class A schools do not take part in the district events. Class B, C, and D schools must win in the district to take part in the state events.

Nebraska

Fred D. Schneider, Loup City, is chairman of the Nebraska High School Music Association.

The 11th Annual All Nebraska Music Competition will be held in Lincoln, May 4 and 5. The state is divided into districts, and the district chairmen are formulating plans for the district contests, all of which will take place the latter part of March or the first part of April. The following are the district chairmen:

District 1—Miss Ruth Ann Coddington, Supervisor of Music, Geneva.

District 2—Miss Mabel Shiphard, Director of Music, South High School, Omaha.

District 3—Mr. John Shimonek, Principal of the High School, Ewing.

District 4—Mr. Arthur G. Harrell, Supervisor of Music, Kearney.

District 5—Miss Gladys Tipton, Supervisor of Music, McCook.

District 6—Mr. Julius R. Cochran, Supervisor of Music, Sidney.

District 7—Mr. Don R. Leech, Superintendent of Schools, Albion.

Pennsylvania

The second annual convention of the Pennsylvania Bandmasters Association will be held May 25 and 26 at Alliquippa. A. D. Davenport is Chairman of the Entertainment Committee. Conductors will be George O. Frey and Franko Goldman.

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FOR SALE: King trombone silver plated in open center case—like new \$32.00. Holton Cornet, silver plated in case \$25.00. C. G. Conn Trumpet, Model 22B, \$27.00. Leedy 4x14 snare drum separate tension \$12.00. Metal Clarinet Boehm system in case \$22.00. Mrs. Arvine C. Kindinger, 520 North Thomas Street, Crestline, Ohio.

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ATTENTION: Learn to play hot choruses; send for these four orchestra choruses—Limehouse Blues, Wabash Blues, St. Louis Blues and Darktown Strutters Ball, for \$1.00. Clar., Eb and Bb Sax and Trumpet parts. Modern Arranger, Room 503, 811 Prospect Avenue, Cleveland, Ohio.

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Tennessee

Mrs. Forrest Nixon, Centerville, is president of the Tennessee State Music Teachers Association. See our March issue for contest information.

Iowa

The three officers of the Iowa High School Music Association are superintendents; namely, M. M. McIntire, Audubon, president; P. C. Lapham, Charles City, vice-president; W. Dean McKee, Shenandoah, secretary-treasurer.

The location of the district and sub-district contests have not been announced for this year, but the information will doubtless be available in time for our March issue.

Address all correspondence to your District Manager that concerns Sub-District and District Contests. District Contests, dates, places, and District Managers are as follows:

Northwest District, Central H. S., Sioux City, April 5, 6, 7. A. G. Heitman, Central H. S., Sioux City.

North Central District, Ames, April 5, 6, 7. M. G. Davis, Ames.

Northeast, Charles City, April 6, 7. P. C. Lapham, Charles City.

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Southeast, Washington, April 12, 13, 14. H. E. Ross, Wellman.

South Central (not located), April 5, 6, 7. A. J. Steffey, Knoxville.

Southwest, Audubon, April 5, 6, 7. M. M. McIntire, Audubon. (Temporarily, W. Dean McKee, Shenandoah, acting.)

Public School Music Day of the Iowa State Fair, planned for Sunday, August 26, has for its goal to get one hundred bands, one from each county, into a mammoth concert. Estimating an average of forty-five players to each band, this would bring over four thousand players under the director's baton. The director, by the way, is to be Mr. Charles B. Righter of the University of Iowa, assisted by guest conductors. There will be much more to tell of this coming event in later issues of The School Musician.

Delaware

George A. Peck of Lewes is president of the Delaware State Education Association, and Mrs. Josiah Bacon, Claymont, is vice-president. We expect from the vice-president information of state contests or festivals for publication in this column in our March issue.

Will association officials of all states not accounted for in this department please see that the information reaches this office before March 10 for our next issue!

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RADIO'S FAVORITES—Here is the "all-Conn" Brass Section of the "Linit Hour" Orchestra—radio's great favorite. Erno Rapcs, who superbly conducts this outstanding orchestra, is shown at the center of the group. Seated to his left are Bobby Effros and Norman Weiner who play 8B Conn Trumpets and to his right, Herman L. Farberman, 8B Conn Trumpet and Fred Pfaff, 36J Conn Bass. Standing, left to right, are Chuck Campbell and Larry Altpeter with their Symphony Model Conn Trombones. As you enjoy these "Linit Hour" programs note the mellow richness of the "brass,"—master instruments in the hands of master musicians.

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IN MERRY ENGLAND—The British Isles boast an imposing array of sparkling radio talent. At the very top for prominence and popularity is the British Broadcasting Company Dance Orchestra, the "all-Conn" saxophone section of which is shown here. Burton Gillis, Alto and Baritone; Fred Williams, Alto; Eddie Cromer, Alto and Fred Hamall, Tenor. All play and enthusiastically endorse Conns. Vocalist Les Allen, not shown in this group, also plays a Conn Baritone Sax.



CHAMPION BRASS CHOIR—This brass sextette from the Blairtown, Iowa, High School—G. L. Teacher and Director—won first division ranking at the 1933 National Band Contest held at Elkhart, Ind. Left to right: Howard Rieke, Merle Bruch and Robert Chine with their Conn Victor Cornets; John Schoen, 24H Conn Trombone; John Schoen, 50J Conn Euphonium; and Marion Retter, 32K Conn Bass.

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